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JULY 25, 26, 27, 1894.

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obtained.

ST. MARTIN'S TOWN HALL, Charing Cross.—
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their **SECOND ANNUAL ORCHESTRAL CONCERT**,
ON MAY 1, 1894, AT 8 O'CLOCK.

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Tickets, numbered and reserved, 5s. (5 for £1 1s.); and 3s. (or 4 for
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ON ASCENSION DAY.

THURSDAY, May 3, 1894, at 8 p.m., a performance of Mendelssohn's
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THURSDAY, April 24.—"Mace's Musical Monument."

WEDNESDAY, April 25.—"On the Road to the String Quartet" (the
Old German School).

THURSDAY, April 26.—"On the Road to the String Quartet" (some
French and Italian Contemporaries of Tartini).

FRIDAY, April 27.—"Pelham Humfrey and his Music."

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Entrance Forms may be obtained on application.
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April 18.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1894.

PERSONAL REMINISCENCES OF BEETHOVEN.

THE following Reminiscences, by Louis
Schloesser, translated by his son, Mr. Adolph
Schloesser, will, it is hoped, prove interesting
to the readers of THE MUSICAL TIMES.

(Louis Schloesser was born in Darmstadt,
November 17, 1800, and died there November
17, 1886. After studying under Rinck, he went
to Vienna and afterwards to the Paris Con-
servatoire. On his return to Darmstadt, he
joined the orchestra of the Opera, eventually
becoming Kapellmeister. He retired from
active service after his fiftieth year of office, and
devoted himself chiefly to musical literature.)

In taking up my pen to recall those never to
be forgotten hours I passed with Beethoven
during my stay in Vienna, the time seems to
my mind like a rose-hued dream. More than
half-a-century has passed since then, and I am

amongst the very few living who had a personal
acquaintance with the great man. His noble
features, large piercing eyes, his finely moulded
mouth (generally shut) with its brilliant white
teeth, are all engraved indelibly on my memory.
His figure was broad and rather short, but his
head, with its wild hair, at once attracted
attention; and when he spoke, whatever the
subject might be—himself, his art, or his work—
one hung with admiration on his flowing words,
which so clearly showed his large mind full of
grand ideas, that he delivered so clearly and
instructively, so simply, and without a trace of
affectation.

I cannot deny that at times he was very
melancholy, but his many family troubles and
disagreements, added to his great deafness,
must plead for him; and personally, I ex-
perienced unvarying kindness and friendly
consideration, for which I have always felt
most grateful.

A journey from Darmstadt to Vienna was, in
1822, not particularly amusing, and a young
fellow of twenty-two years of age, as I was,
felt the annoyance of confinement in a stuffy
diligence during several days and nights. But
I was a budding young musician, impatient to
commence study under Mayseder and Ignatz
von Seyfried, to whom Spohr had written on
my behalf. So I soon forgot all my difficulties,
and entered the Kaiserstadt with a joyful heart.
I could not have timed my stay in Vienna
more favourably, for beside the giant Beethoven,
I found there Rossini, Carl Maria von Weber,
Schubert, Gyrowetz, Weigl, Abbé Stadler,
Kreutzer, and others, and their works were
performed at the Opera House, next to the
Kärnthnerthor, in such a magnificent and
perfect manner as may never happen again.
Besides this, there were grand services in the
churches, under Salieri, Eibler, and others;
chamber concerts at Kiesewetter's and Mosel's;
the excellent quartet parties of Schuppanzigh,
Mayseder, Link, and Merk; the literary parties
at Castelli's, and visits to Franz Schubert.

Some months passed in these enjoyments
and with my studies, but the wish of my heart,
my longing desire if only to see Beethoven,
remained unfulfilled! I could not even clearly
ascertain his address, as my friends told me he
spent much of his time at Baden, and when in
Vienna owned several lodgings at the same
time! By the advice of Seyfried I called
several times at the music warehouse of Steiner
and Haslinger, as Beethoven was frequently
there between twelve and one, but, alas, without
success. I went with Schuppanzigh to the
café by the Mehlmarkt, opposite the Kapuziner
Kloster, where Beethoven often read the news-
papers; but fate was against me until one day,
by chance, I saw on the posters at the corner
of the street, that "Fidelio" was announced
for November 4, 1822. I did not fail to attend,
and the impression this great work made on
me and on the public, with the parts filled by

Wilhelmina Schröder as *Leonora*, Haitzinger as *Florestan*, and Forti as *Pizarro*, was as overwhelming as it was affecting. But at the time of which I speak, the tendency, especially in Vienna, was chiefly toward the Italian school, and the comprehension of a really dramatic musical interpretation had lain dormant until now in the greater part of the public. But this evening enthusiasm was awakened, and the crammed house was as if electrified! At the close of the performance I was so lost in delight with the glorious *Finale* that the house was nearly empty before I awoke and went into the lobby, at the same moment that three gentlemen, arm-in-arm, entered it from the pit-boxes. I noticed that their appearance created a sort of commotion in the crowd, and my friend, Franz Schubert, tapped me on the shoulder and pointed to one of the three, who had just turned round at the door. I immediately recognised Beethoven, so well known to me by his portraits. Whether I screamed with excitement, or stood dumb, I know not; but I quickly recovered and followed him and his two companions (Schindler and Breunig) downstairs, and through street after street, until they were lost in the darkness, and I turned my steps homewards, reflecting on the combined joy and sadness this great man must feel in seeing this immense work so splendidly performed, and yet being deprived of that sense which would have enabled him to hear the harmonies which he had called to life, but which he could only realise in his mind's delicate vibrations. At last I had seen him, but to speak to him seemed as far off as ever. Towards spring I called on my countryman and friend, Baron von Türckheim, the ambassador of the Grand Duke of Hesse at the Imperial Court. He was a true devotee of music, seldom missing a performance at the Opera, and he was very fond of discussing the merits with me afterwards; he had independent opinions which always deserved respect. On this occasion, after various discussions (musical), he suddenly asked me, "Well, have you made the acquaintance of your idol yet? Have you spoken with Beethoven?" "Alas! no," I replied. "Well, I will at once give you the opportunity then. Beethoven has composed a 'Missa solennis,' which he wants to publish by subscription, and he wrote a letter to His Royal Highness the Grand Duke. Here is the kind and flattering reply, with the ducal seal, which, if you like, you may personally deliver to Beethoven, at Kothgasse, No. 60, first floor, left door." With joy I took the letter from the Baron, and jumped into a cab to take me to the address in the Wiedner Vorstadt—a name of rather desolate sound, which was quite borne out by the commonplace looking house which I could not bear to connect with the name of Beethoven. I quickly ran up the five or six rough steps, anxious to get out of the sound of the metallic hammer at a blacksmith's shop opposite, and entering a passage, shut the door

behind me. I ascended a dark staircase, my pulses beating in *tempo prestissimo*, and stood before the brown door behind which I hoped to find my musical god. I knocked gently with no result, then summoning up my courage, and remembering that I came as a sort of *chargé d'affaires*, I opened the door and stood in a low, dark kitchen, black with smoke, which seemed also to serve as an ante-room. "And this leads to the sanctum of my idol!" I thought in astonishment. But so it was, and constantly in my later visits Beethoven would see me out through this dark hole to the stairs. Again I knocked at the next door, but nobody answering I bravely entered, and found myself in a low but fairly spacious room. In the middle stood a large square table, and this, as well as the chairs, was untidily covered with books, papers, manuscripts, pencils, and newspapers. A watch and an ear-trumpet of some yellow metal were also lying about, and the whole place was strewn with odds and ends. By the wall stood a bed, also completely covered with music, printed and manuscript. Two window recesses of unpainted pine wood and covered with writing in pencil caught my eye, and in one of these recesses stood Beethoven! His back was to me and he was busily writing on the wood, apparently making figures and calculations. The poor man had not heard the door open, nor had he felt my presence, so I advanced some steps very noisily, thinking he might feel the vibration, which he did, and turning round immediately, looked in surprise to see a stranger before him. He immediately apologized, saying that he had just sent out his housekeeper, and so had no one to announce visitors. I was at once impressed by the grand head in its frame of shaggy hair, by the serious eyes and the kindly-shaped mouth, which gave him such a friendly expression when he talked. Evidently he had just finished breakfast, for a napkin was on his chair with which he continually wiped his white teeth, a habit I often noticed afterwards. For the moment forgetting his deafness, I began explaining the motive of my visit; but finding he did not hear me, I handed him the Grand Duke's letter. (I am not sure whether this document was found amongst his papers after his death, but he certainly received it from me.) After having broken the big seal and read the letter, Beethoven shook hands with me, and embraced me as if I had been the bearer of the most happy message. "This is a letter which does the writer honour," he said. "Your Grand Duke writes like a princely patron and a thorough musician. It is not only the acceptance of my composition which gives me such satisfaction, but the appreciation he expresses for art and his admiration of my works." I answered through the ear-trumpet that he was the greatest living composer, that his symphonies, quartets, &c., were received with enthusiasm wherever performed, and that

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everyone hoped many more works were to come. Beethoven, though averse to flattery, was not insensible to this success in foreign countries, particularly when told of it, as in my case, with the ring of truth and sincerity. I told him also of my first sight of him after the performance of "Fidelio," and how I had followed him through so many streets. This seemed to amuse him very much. "Why did you not speak to me then, or come to me before this? I daresay you have heard all manner of stupid stories about me." He now put aside the ear-trumpet, as he said it affected his head, and that his deafness had been wrongly treated by the doctors; that it was not caused locally from the ear, but from the stomach. These were his words, and his idea of the cause. From now, onwards, I always used paper and pencil in conversing with him, and he understood the smallest hint, answering most minutely. He was very interested to receive some details of the life of the Grand Duke of Hesse, Ludwig I., who, when he was Hereditary Prince, knew Gluck in Paris, and had brought all his operas to Darmstadt, where they are in the Court Musical Library in plain blue bindings, and with many remarks in them in the prince's handwriting.

"What a grand mind," said Beethoven, "had this Gluck! With what boldness, energy, and heart he expressed his ideas." He then made some sarcastic remarks on the prevailing musical taste in Vienna. He enquired with interest about my studies, approved of my masters—Seyfried, Mayseder, Worzischek—and invited me to show him some of my compositions, that he might judge of my abilities. I told him that I had just finished a cantata, "Der Abend," words by Kosegarten, also a drama, "Correggio," written by Ohlenschläger. "Well," said Beethoven, "bring me the orchestral score the day after to-morrow, and dine with me. It will not be a grand feast, but there will be enough for us two." He wrote his address on a piece of paper for me: "L. van Beethoven, Kothgasse, No. 60, first floor, left door," and this of course I preserved as a holy relic. I left him my card, and we parted, he saying to me: "Whenever or wherever I can help you, I shall always be at your service."

All my friends were astonished at his friendly reception of me, so contrary to his usual habit and to his reputation as an unapproachable hermit. I found him then and always most paternal and noble, most kind and friendly.

(To be continued.)

FROM MY STUDY.

FELICE GIARDINI occupies an interesting position as the first of the great violin *virtuosi* who, coming to us from abroad, have done so much for the culture of their instrument in this country. By birth a Piedmontese, he began

his musical career as a choir-boy in Milan Cathedral, but, on showing a partiality for the violin, he was recalled to Turin by his father, and placed under the care of Somis. Subsequently, Giardini went to Rome and Naples, obtaining, in the southern capital, an engagement at the Opera as *ripieno* violin. Out of this position he tried to raise himself by means which more immediately secured him a sound box on the ear. He told the story of this mischance to Dr. Burney in after-life, and the Doctor retails it in his history, using the violinist's own words:

"I acquired" — Giardini speaks — "great reputation among the ignorant for my impertinence (in flourishing and changing his part), yet, one night, during the opera, Jomelli, who had composed it, came into the orchestra and, seating himself close by me, I determined to give the Maestro di Capella a touch of my taste and execution, and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy, for which I was rewarded by the composer with a violent slap in the face—the best lesson I ever received from a great master in my life."

Giardini came to England in 1750, or thereabouts, and made his first appearance at a Concert for the benefit of Cuzzoni, who, old and fallen upon evil days, appealed to the sympathy of her former admirers. There was a poor attendance, "but," says Burney, "when Giardini played a solo and concerto the applause was so loud and long and furious, as nothing but that bestowed on Garrick ever equalled. I had met him the night before at a private Concert . . . at the house of Naphali Franks, Esq., who was himself one of the best dilettanti performers on the violin at that time, and we were all equally surprised and delighted with the various powers of Giardini, at so early a period of his life; when, besides solos of his own composition of the most brilliant kind, he played several of Tartini's, in manuscript, at sight, and at five or six feet distance from the notes (why mention that, unless to prove that the man had good eyes?) as well as if he had never practised anything else. His tone, bow, execution, graceful carriage of himself and his instrument; playing some of my own music, and making it better than I intended, or had imagined it in the warm moments of conception (ah, Doctor!); and lastly, playing variations, extempore, during half-an-hour, upon a new but extraordinary kind of birthday Minuet which accidentally lay on the harpsichord—all this threw into the utmost astonishment the whole company, who had never been accustomed to hear better performers than Festing, Brown, and Collet."

Festing, then leader at the Opera, did not long survive the coming of Giardini, whose success was a mortal blow. He died in 1752, and, in 1754, the Italian virtuoso stepped into

his place. Two years later, Giardini was unwise enough to undertake the management, jointly with Mignotti, and with the usual results. He gave up the reins in 1763, very much the poorer for his venture; afterwards following his legitimate business as leader, soloist, teacher, and composer until 1784, when he left for Naples in the train of Sir William

no purpose, and when St. Petersburg and Moscow proved as cold as London, he sank under disappointments and died (Moscow, 1796), weighed down by poverty and distress. In prosperity, Giardini made few friends. Biographers describe him as capricious and sullen; as speaking well of few and quarrelling with many. But for all that he

was a great artist, and the precursor, in English musical history, of a long and illustrious line. It is needless to discuss Giardini's compositions. They are forgotten.

There is no need, in this place, for details of a career so well known as that of Paganini, but it may be interesting to reproduce a description of the great violinist's appearance, written on the occasion of his *début* in London. It is taken from the *Times* of June 6, 1831:

"A tall, thin man, with features rather emaciated, pale, a sharp aquiline nose, a keen eye, the expression of which is much heightened when he plays. His hair, dark, is worn long behind, and combed off his temples and forehead. His manner grotesque. His appearance is not improved by a tuft of hair which he leaves on his lower lip, neither does it derive any aid from dress; his suit of black being ill-made

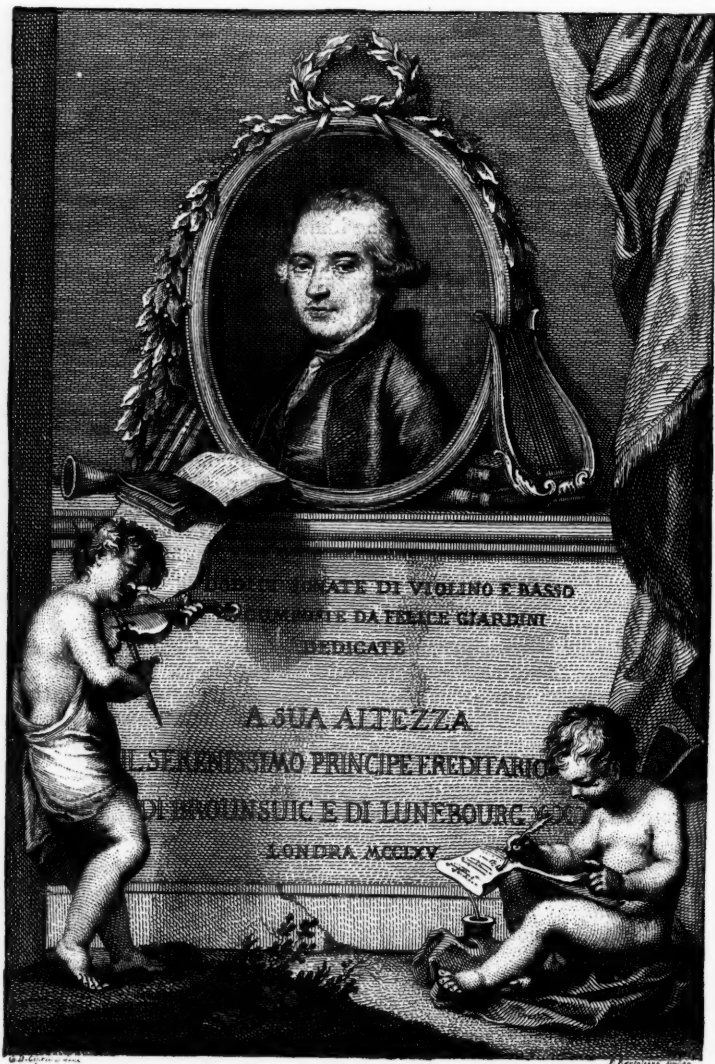
Hamilton (afterwards the husband of Emma Hart), remaining there five years. He should have remained there always, but could not forget the flesh-pots of England, and so came back to this country, only to find that times and men had changed. Giardini had seen his best days; he was old and ill, and, with diminished powers, was glad to play the viola in quartets. He tried management again (at the "little theatre in the Haymarket"), but to

and loosely worn. The full-length portrait of him in all the shops is an excellent likeness."

Commenting upon this word-sketch, the late Rev. Dr. Cox, who knew Paganini well, remarked: *

"This description is in every respect correct, except as to Paganini's manner being grotesque. So far from that having been the case, his carriage was easy and, when he stood up to

* "Musical Recollections of the last Half-Century." Vol. I., p. 201.



play, dignified. The tuft of hair on the chin was an innovation upon the custom of the times which was regarded as something outrageous. The more recent and general habit for civilians to wear both beard and moustache would have driven our fathers wild with exasperation; the only hair permitted by them to be grown upon the face being the 'mutton chop' whisker. It was then the height of fashion for every one, gentle and simple, to undergo the daily torture of shaving."

Whatever may have been Paganini's manner, there was a certain *diablerie* in his appearance which, we have some reason to believe, he cultivated rather than sought to modify. Dr. Cox speaks of him as gliding about "more like a ghost than a human being," and witnesses still remain who can testify that his entrance upon a concert platform was uncanny in the extreme. Around such a personality legends began to form as by some natural law. "The extraordinary expression of his face," writes Fétis, "his livid paleness, his dark and penetrating eye, together with the sardonic smile which occasionally played upon his lips, appeared to the vulgar, and to certain diseased minds, unmistakable evidences of Satanic origin." In a letter to Fétis, he bitterly complained of calumny on this account, and on others scarcely less reputable, saying, *inter alia*:

"A still more ridiculous report, at Vienna, tested the credulity of some enthusiasts. I had played the variations entitled 'The Witches,' and they produced some effect. One individual, who was represented to me as of sallow complexion, melancholy air, and bright eye, affirmed that he saw nothing surprising in my performance, for he distinctly beheld, while I was playing my variations, the devil at my elbow directing my arm and guiding my bow. My resemblance to him was a proof of my origin. He was clothed in red; had horns on his head, and carried his tail between his legs. After so minute a description, you will understand, Sir, it was impossible to doubt the fact, hence many

concluded they had discovered the secret of what they termed my wonderful feats."

Fétis intimates that the ridiculous ideas prevalent as to this great artist's origin had something to do with the difficulties which arose in connection with the disposal of his remains. There were doubts of his catholicity, held by many who did not go so far as to question his humanity. Ecclesiastics and relatives consequently fought over the body, the one claiming, the other refusing interment in hallowed ground, and kept up the battle for five years.



Paganini's bones found rest at last in a Parmesan village church. Other anecdotes tell of a flower girl, who, meeting the violinist in a lonely place, stood still as one fascinated while he paced up and down before her, declaiming loudly and bursting into fits of demoniacal laughter. Another imaginative person saw nine or ten shadowy hands hovering about the strings of his violin, while some whispered that he held interviews with Satan in an old Florentine castle, whence fearful sounds proceeded on stormy nights.

Paganini's playing might well have suggested

the supernatural. At his first performance in London Lindley stammered out (he always stammered), "That's the very devil!" and Mori declared that if unable to find a purchaser for his own violin he would burn it forthwith.

The quaint and scarce portrait of Nicholas Mori now reproduced was issued, as appears from the inscription, just prior to that famous violinist's first benefit concert. Mori appears not to have encouraged counterfeit presentments of himself. A writer in the *Musical*

placed under Barthelemon for instruction on the violin when only in his fourth year. At the age of eight he made his first public appearance, at the King's Theatre, and played one of his master's Concertos, described as very difficult and, though forgotten now, known then as "The Emperor." The young musician was so small, it is said, that properly to be seen by the audience it was necessary to place him on a table, in which situation he played all his solos. A little later, he made a great figure at some private concerts given by a surgeon named

Heaviseide. "In his customary elevation," writes a biographer, "he played at every concert some of the most difficult concertos then published, and on every occasion excited the astonishment of his audience. But he performed a similar part with equal ability at many other houses than that of the fashionable surgeon. There were few concerts in which he was not called upon to assist, and wherever he went he was regarded as the Master Betty of the musical world." Subsequently, Mori became a pupil of Viotti, and fairly entered upon a career which led to great distinction. Mori succeeded Spagnoletti as leader at the Opera; he led



YOUNG ORPHEUS.  MASTER MORI,
Born 24th Jan^y 1797.

World of June, 1839, states that no likeness of him was ever taken, but his statement, as the reader sees, is not quite correct. The journal just named issued a lithographic portrait of Mori on the occasion of his death in 1839; that, however, was made up from a *post mortem* cast of the features taken by Deville, the phrenologist, and there seems reason to believe that the drawing now presented is the only one taken from life.

Mori, the son of an Italian wig-maker carrying on business in the New Road, was born on January 24, 1796. He showed signs of musical endowments at a remarkably early age, and was

quartets at the Philharmonic Concerts when only nineteen; became principal first violin at the Ancient Concerts and most of the provincial festivals, and also a professor at the Royal Academy of Music. In short, all the distinctions open to such an artist were gained and enjoyed without challenge. Mori died suddenly on June 14, 1839, in his forty-third year. His remains rest in Kensal Green Cemetery, to which they were escorted by a host of musicians, including 150 members of metropolitan orchestras. In the list of mourners appear the names of Hatton, Smart, Cramer, Cooke, Lindley, Novello, Dragonetti,

Costa, Willman, Oury, Harper, and many more.

When writing of George Aspull, last month, I had not under my eye a notice of that remarkable lad by Dr. Cox, who describes him as "one of the dearest friends of my youth, whose memory I shall never cease to regard and revere." I take the following from the Doctor's "Musical Recollections":

"He (Aspull) was brought before the public very early as a prodigy, and (the old story, ever new) was worked so incessantly both in private practice and public performances that his health entirely gave way, not, however, before he had travelled half over England, and obtained several gold medals as an acknowledgment both of his immediate manifestations of talent and promise of future celebrity. . . . Many of his best compositions were never written; for although he had played them in public as well as in private society, he could not find time to write, and so they are for ever lost. One of these, like an epic poem, would have served to hand down his name to immortality, had it ever been put upon paper. The orchestral accompaniments alone were written for its production at his last Concert at Cambridge. . . . He would have proved the greatest musical genius this country ever produced, there being no similar instance on record here of anyone so young having evinced the unquestionable superiority of talent which he possessed, and yet manifested with the greatest modesty of manner and simplicity of demeanour."

Among my old English song-books is a stumpy little volume in faded brown calf, entitled "The Nightingale. Containing a Collection of Four Hundred and Ninety Two of the most celebrated English Songs. None of which are contained in the other Collections of the same size, called the Syren and the Lark. London. Printed and sold by J. Osborn, at the Golden Ball in Pater-Noster Row. 1742." Prospecting this book, in the gold-miner's sense of the term, I came upon interesting evidence of the opposition with which Italian Opera had to contend, and, incidentally, of the eagerness with which the "Beggars' Opera" was supported as a new departure towards the success of our native muse. The fiftieth song in "The Nightingale" (sung to the tune of "King John," &c.) is a bitter diatribe against the favour shown to foreigners, foreign arts, and foreign manners. One or two verses are scarcely quotable at the present time, but enough remain for my purpose:

Come listen, ye English, awhile to my strain,
While I tell you a story will give you much pain,
How Englishmen starve while the foreigners gain.
With a down, &c.

What have you e'er done to deserve such a doom?
With your Fathers your wit is sure all in the Tomb,
That you forfeit your sense for a Squawler of Rome.

No Fool is so dull but their Worth will enhance,
But if all their Nation come hither to dance,
I hope we shall quickly be tired of France.

Court, City, and Country stand on their side,
Our Delight it is grown, and our Boast and our Pride,
To see Englishmen walk while the Foreigners ride.

With Monsieur our Play-bills are stuck ev'ry Day,
Italians, French, Dutchmen fill up ev'ry Way,
And Signior and Monsieur is all we can say.

In the Manners of England none try to succeed,
Most of us like Frenchmen both habit and feed,
But who can't talk French is a Blockhead indeed.

Our Old English Dishes we're taught to disown,
To Ragousts and Toupees we now are so prone
That we've neither a Dress nor a Dish of our own.

From this general anti-alien screed I pass to a particular example in which Polly Fenton, representative of the heroine in the "Beggars' Opera," is exalted at the expense of foreign rivalry:

Of all the Toasts that Britain boasts,
The grim, the gent, the jolly,
The brown, the fair, the debonaire,
There's none cried up like Polly;
Sh'as fir'd the Town, has quite cut down
The Opera of Rolli;
Go where you will, the Subject still
Is pretty, pretty Polly.

There's Madame Faustina-Catso,
And eke Madame Catsoni,
Likewise Signior Senesino,
Are *tutte abbandonni*;
Ha, ha, ha, ha, do, re, mi, fa,
Are now but Farce and Folly;
We're ravish'd all with toll, lol, lol,
And pretty, pretty Polly.

Ah! Johnny Gay, thy lucky Play
Has made the Criticks grin-a,
They cry 'tis flat, 'tis this, 'tis that,
But let them laugh that win-a;
I swear *parbleu*, 'tis naif and new,
Ill nature is but folly;
'T has lent a Stitch to Kent of Rich,
And set up Madam Polly.

Next follows a word of warning to the future Duchess of Bolton:

Ah! tuneful Fair, beware, beware,
Nor toy with Star and Garter,
Fine Clothes may hide a foul Inside,
And you may catch a Tartar.

The remainder of this closing stanza may be omitted with advantage.

Another ditty on the same subject is set to the tune of "The Abbot of Canterbury":

I sing of Discords that happen'd of late,
Of strange Revolutions, but not in the State;
How old England grew fond of old Tunes of her own,
And our Ballads went up, and our Opera's down.
Derry down, &c.

Our Op'ra's, I say, for with our English Money,
We've paid for the trills of Signora Cuzzoni;
Nor yet had I ly'd, had I said Senesino
Had got a brave spell of our good ready Rhino.

They still pick our pockets, and fear no Alarm,
For they thought their Sonata's for ever would charm;
But the bold Johnny Gay, he soon made it appear
That the Songsters had got the wrong Sow by the Ear.

No quarter they found, nor no Time to take Breath,
He plied them so hard with the mighty Mackheath;
But Captain Mackheath did not quite do his Duty,
He scar'd them, but let them go off with their Booty.

And if ever they dare to engage us agen,
My Life on't, they'll find we are still the best men;
Proud Rome must knock under to fair London City,
And Knights of the Road prove too hard for Banditti.

No more with a languishing Audience surrounded,
 Their Cremona's unrosined, their Voices dumbfounded;
 They let drop in a fright all their lofty Pretences,
 And are out of their Wits to find us in our Senses.

And what farther remains but to wish them well home,
 To the Doge, the Grand Duke, or the old Pope of Rome?
 They are gone: Let them go; we shall see 'em no more,
 And so farewell to Bravo, and farewell to Encore.

The writer of this lyric may have been a true patriot, he certainly was no true prophet.

X.

REGISTRATION OF MUSIC TEACHERS.

THE Conference of Musicians, which is to meet on April 26 to discuss the question of the "Registration of Teachers of Music," will have a delicate and difficult task. Of course, should registration be made compulsory by law, it will not have a retrospective effect; all persons now engaged in teaching must be allowed to register themselves *ipso facto*. The subject can therefore be approached without fear of doing any present injury; but will registration do any future good? There can be no doubt that one cause of the immense growth of poor and indifferent music-teaching throughout the country is the ease with which it is possible to "profess" music compared to any other "profession." At the present moment anyone who chooses to do so can teach music on his own statement that he is capable of so doing. There are, of course, some very good musicians who stand in this way as self-guaranteed; but there exists also a vast number who are utterly unqualified to teach and yet who secure a good income either by devoting themselves entirely to music, or by teaching in the hours when they are "off business." There is also another large class of teachers which has sprung into existence through the touting for *examinees*, which is steadily on the increase all over the country. Those who are responsible for granting certificates after these examinations perhaps think they have encouraged young people to study further; in a few cases this may be the result. But a considerable number of those who get a certificate of any kind, however elementary, immediately set up, not as learners, but as *teachers*. There can be little doubt that large sums of money are annually transferred from the purses of poor parents into the pockets of incompetent music-teachers, the fully qualified professionals being powerless to prevent the process, and having to sit still and watch the steady decrease of their own income until it becomes perilously limited. Should it be decided at the Conference that this happy-go-lucky state of things should be left undisturbed, musicians will at least have the satisfaction of knowing that the subject has been fully looked into. But it may not be possible to leave things as they are: a bill for enforcing Registration of Teachers has been for some time looming on the Parliamentary horizon, and should such a bill get a reading it will be very

hard to keep "teachers of music" from falling under one of its clauses. The Conference should prepare itself for such a contingency.

Many persons object to registering anybody as a teacher, on the ground that it is impossible to find out by examination whether a candidate can *impart knowledge*. True! but this is no argument against finding out whether a candidate has *any knowledge to impart*, and this can be found by examination. Some persons say that safeguards which are of easy application in other branches of education cannot be applied in the case of an Art. But surely the South Kensington certificates which qualify teachers of drawing have been a great success, a real boon to those who want to teach it and those who want to find teachers. And if we are not mistaken, the Teachers' Certificates of the Tonic Sol-fa College are held in good repute also. Is it not possible for our existing Institutions to combine and take up this matter? Such a course would surely be better than waiting until legislation forces their hands. What is the Incorporated Society of Musicians about? It is to such a body as this that we should naturally look for help. Could a reconstruction of the musical side of the College of Preceptors meet this case? Could the Associated Board put forward a scheme? The best solution would probably be found in a strong combination of existing Institutions, as before suggested. If constituted with fairness and unanimity, such a combined body would almost be powerful enough to act without the cumbersome goad of an Act of Parliament.

MUSICAL PARTICULARISM.

WE borrow for our heading a term primarily associated with politics in default of a better word to express a curious tendency which is manifesting itself in our midst at the present moment. Modern music is in many respects so inevitably cosmopolitan that one need not be surprised at, nay rather one may welcome any legitimate effort to secure recognition for the national or folk element. And furthermore, wherever such efforts are made in an artistic spirit, or with a due regard for modern developments, they almost invariably meet with success, as may be evidenced by the instrumental compositions of Brahms or Dvorák, or the vocal arrangements of Herr Korbay or Professor Stanford. Such expressions of the national spirit, in music are one thing; an aggressive particularist propagandism is another, and if we are asked for an instance, we would point to a little volume, entitled "The Revival of Irish Literature," recently published by Mr. Fisher Unwin, in which Dr. Douglas Hyde, discoursing on the necessity of De-Anglicising Ireland, offers the following remarks on Irish music: "Our music has become Anglicised to an alarming extent. Not only has the national

instrument, the harp—which efforts are now being made to revive in the Highlands—become extinct, but even the Irish pipes are threatened with the same fate. In place of the pipers and fiddlers who, even twenty years ago, were comparatively common, we are now menaced by the German band and the barrel organ. Something should be done to keep the native pipes and the native airs amongst us still. If Ireland loses her music she loses what is, after her Gaelic language and literature, her most valuable and most characteristic possession. And she is rapidly losing it. . . . It is difficult to find a remedy for this. I am afraid in this practical age to go so far as to advocate the establishment in Cork or Galway of a small institution in which young and promising pipers might be trained to play all the Irish airs and sent forth to delight the population." It is ungracious to dispel the dreams of an amiable enthusiast, but the history of music effectively negatives the possibility of this artificial revival of performances which formed part and parcel of a bygone age. And to say that Ireland is rapidly losing her music is curiously wide of the mark. On the contrary, the treasures of her musical literature were never more accessible to the student than at the present moment, when the idealised form of their presentation—very different from the vulgarised dilutions of fifty years back—has lent them an added charm, which in their primitive and barbaric form they could never hope to exert on the cultivated ears of to-day.

Having said this much, we frankly admit that the outrages on good taste that are often perpetrated in the name of nationality move us to a lively sympathy with Dr. Hyde's attitude. Take, for example, such a curious outcome of patriotism as "God save Ireland"—we say nothing of the words—the tune of which is none other than that of "Tramp, tramp, tramp, the boys are marching." Or, again, what can be less satisfactory, either from the artistic or the national point of view, than the bulk of the songs which figure in the programmes of an Irish Ballad Concert? The words of Lover's songs are seldom without point—often delightfully humorous or charmingly sentimental—but from the melodic or rhythmical point of view they seldom smack of the soil. As for Balfe, the above remarks apply with even greater force. The sentiments of "Killarney" are irreproachable, just as they are in Claribel's "Come back to Erin," but the trail of the Sassenach is over them both. And yet, strange to say, it is precisely these pseudo-Irish ditties, thickly bestrewn in the text with conventional terms of endearment—aroon, mavourneen, and so forth—which are most in evidence at all entertainments in which it is sought to conciliate or do honour to the national sentiment of Ireland. That this is not an exaggerated or misleading account of the situation as far as London is concerned, any one will testify who has attended the St. Patrick's Day celebrations at our leading

concert halls. As for Ireland herself, Dr. Hyde gives us an even more deplorable account of the decline of popular discrimination. "A few years ago," he writes, "all our travelling fiddlers and pipers could play the old airs, which were then constantly called for, . . . airs, whether gay or plaintive, which have for so many centuries entranced the Gael. But now English music hall ballads and Scotch songs have gained an enormous place in the *répertoire* of the wandering minstrel, and the minstrels themselves are becoming fewer and fewer, and the few worse and worse."

There is another side to the medal, of which Dr. Hyde is probably unaware, and which is perhaps hardly calculated to give so fervent a patriot unalloyed satisfaction. Concurrently with the invasion of Ireland by the music hall Muse, there has been a corresponding growth in England amongst cultivated musicians—professional and amateur—of a sympathetic appreciation for the beauties of Irish folk-song. In Ireland the "Harp of Tara" has found a dangerous rival in the song (and dance) of "Ta-ra-ra." We have little doubt that from Donegal to Kerry there are few villages into which the maudlin sentimentality of "After the Ball" has not already permeated. On the other hand, as we have already hinted, genuine Irish melodies were never more fully appreciated in cultivated English musical circles than at the present moment. Whether political considerations may have had anything to say to the case or not, we are not prepared to say. But the fact remains that the more educated the hearer, the keener is the enthusiasm for these beautiful outpourings of the Celtic muse. And if we are correct in this surmise, which is indeed largely borne out by the evidence furnished us by Dr. Hyde himself, the method which he proposes for the remedy of the existing evil is hardly likely to achieve the consummation he so ardently desires. You cannot put the clock back a hundred years in music any more than in any other department of art or letters. It is impossible to withdraw musicians from the influences that are in the air, and force them to cultivate the Muse exclusively on the bagpipes or the harp. To begin with, since the pipers and harpers are practically extinct, where are the professors to be found? The most valuable services rendered to Irish music in the present generation have invariably come from musicians of all-round accomplishment. And what is true of Ireland is true of Scotland and Wales, Bohemia and Hungary. The conditions and opportunities of modern life, with all its facilities for intercommunication, negative the possibility of even the average individual resting content with folk music alone. For good or for evil the puissant and steadily increasing dominion of the modern orchestra has rendered such contentment impossible.

ON A DEAD SINGER.

JANET MONACH PATEY.

In Spring, when up from Southern lands
Unresting climbs the ardent Sun,
While in his train, with linked hands,
Life, Love, and Joy all sportive run,
The silent birds awake to song,
And, through the hours of day,
Pipe loud their jocund lay;
One, blissful, singeth all night long.

When Autumn, bending 'neath rich fruit
Sprung from th' embrace of Sun and Earth,
And, wearing her most gorgeous suit,
Moves slow through harvest-home's rude
mirth,
The birds are dumb on plain and hill;
They mourn the darkling hours,
The faded summer flowers,
That tell of Winter's deathly chill.

She, our lost singer, whom we weep
As woods drop tears for Philomel,
While pass the nights in silence deep,
And voiceless is the bosky dell—
She sang through Spring and Summer days,
Till came the waning light,
And then would say "Good-night!"
To take long rest 'neath grateful bays.

Ah! doth the peerless nightingale,
When music ceases from the grove,
Sit mute in some sequestered vale,
Or silent through the woodlands rove?
Her voice is heard 'neath other skies,
Telling of dear delights,
While pass the balmy nights
In ecstasy that never dies.

So she whom, hearing not, we mourn,
From Art's high service doth not cease,
But sings o'er some far-distant bourne,
Where Beauty dwells with blessed Peace—
Where constant is the joy of Spring,
And through celestial bow'rs,
'Mid bloom of deathless flow'rs,
Sweet music shall for ever ring.

JOSEPH BENNETT.

A FEW years ago a number of "thematic coincidences" from the works of various composers were published in these columns; and, from time to time, various correspondents are still good enough to forward us examples. Too often, however, the resemblances are, either, so slight that only a very strong desire to discover them could possibly bring them to light; or result from the use of passages which are the "common property" of composers all the world over. Samples of each of these two kinds have been forwarded to us, quite recently, for insertion in *THE MUSICAL TIMES*; and as, in our opinion, they supply excellent examples of "how not to do it" we give them, in order that they may serve as danger signals. A lady writes from


Ireland to say that certain bars from Mozart's Mass in C minor are "almost identical" with part of the "Hallelujah" Chorus from "The Messiah," viz.—

MOZART.

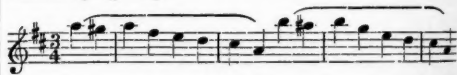


HANDEL.

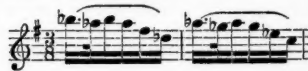


Now, harmonically, both these passages are simply repetitions of the plagal cadence (the first is really in G, the second in A), instances of the use of which might of course be multiplied *ad infinitum*; melodically, they have little in common; and the use, by two composers, of so simple a rhythmic figure as  is surely not extraordinary.

OUR second example is sent by a well-known amateur. He calls attention to the "remarkable similarity" between this passage from Beethoven's Choral Symphony—



and this, from Schubert's in B minor—



Now, as neither the intervals, nor the rhythm, nor the accentuation, nor the harmony of these two passages can be spoken of as coinciding, the "remarkable similarity" to which our esteemed correspondent draws attention reduces itself to one of melodic contour alone; and that, too, of the slightest description. As well say, at once, and have done with it: "There are only two types of melody—one in which the notes go up, and one in which they go down: other differences are immaterial"—for that, if our correspondent's "remarkable similarity" be accepted, is the inevitable corollary. "This coincidence," he naively adds, "seems to have escaped the notice both of Sir George Grove and Mr. Joseph Bennett." We are glad to believe it.

GREAT are the privileges of genius!—which not only gains immortality for itself, but is able also to bestow the gift on others. One solitary Cardinal Archbishop of Salzburg lives in story because he ill-treated Mozart. Who knows or cares anything about his predecessors or successors? Beethoven perpetuated the names of quite a host of aristocratic Smiths and Browns by the simple expedient of dedicating works to them, and raised one lady to such a pinnacle of fame by writing of her as "my immortal beloved," that she was once in danger of being relegated to the region of poetical abstractions—in short, of becoming a myth. From this fate she was rescued a few years ago by Thayer,

whose shrewd inference as to her identity was confirmed in 1890 by the publication of a little book by Mariam Tenger, entitled "Recollections of the Countess Theresa of Brunswick" (Beethoven's Unsterbliche Geliebte). This is now available to English readers, a translation by Miss Gertrude Russell having been published by Mr. T. Fisher Unwin. The volume contains two portraits: that which was given with the Beethoven number of THE MUSICAL TIMES, and another representing the same lady at an advanced age, taken from the bust executed by Aradi a few years before her death, and which is now in the Museum at Buda Pesth. The letter-press takes the form mainly of a series of interviews—one with the painter Cornelius, and others with the Countess, in the course of which she herself relates the circumstances of her engagement to Beethoven in 1806, and its abrupt termination in 1810; but many other interesting personages also figure in the narrative—such as Baron Spaun, the Telekis, and Giulietta Guicciardi, who is stated to have exclaimed to the Countess Theresa one day, "Do advise me, you cold philosopher! I do so long to throw over my Gallenberg and to marry that beautiful, horrible Beethoven—if only it were not such a come-down!" Theresa, who relates this, adds "God saved Beethoven from Giulietta. She became Countess Gallenberg and disappeared from the stage of his great life." Theresa died in 1861.

The exceedingly interesting celebration which took place at the Royal Academy of Music on the afternoon of the 17th ult., will not soon be effaced from the memories of those who were privileged to attend it. For on that day, on which Signor Manuel Garcia, the *doyen* of the teaching staff of the Royal Academy, entered on his ninetieth year, his colleagues mustered in full force to present him with a birthday gift and an address suitably expressing their feelings of esteem and admiration for his long and loyal services to that Institution, as well as their affectionate regard for his worth as a man. Mr. Walter Macfarren, to whom, in virtue of his seniority, Dr. Mackenzie gracefully delegated the task of presenting the address, rose to the occasion in a most felicitous speech, in which he bore eloquent testimony to the unflinching zeal and indomitable perseverance which had invariably characterised Signor Garcia's discharge of his duties, while Mr. W. H. Cummings added some interesting details in illustration of his courtesy and kindness. Signor Garcia acknowledged the gift—a handsome silver tea and coffee service—and the address in a few heartfelt words, and at the close of the proceedings held a sort of informal *levee* at which he received the congratulations of all present.

How richly those congratulations were deserved some of the present generation may need to be reminded, for Signor Garcia has throughout his long and honourable career resolutely set his face against all publicity or advertisement of his great services. In this connection we make no apology for transcribing the testimony of the authors of the life of his illustrious pupil, Jenny Lind. Speaking of her visit to Paris in 1841, they write as follows: "Signor Garcia's claim to rank as the greatest singing-master of the present century was, even then, and still is, incontestable. In fact he fills, in the vocal school of the nineteenth century, the place that was so nobly filled in that of the eighteenth by Niccolò Porpora. Not only do many of the greatest vocalists of the age owe their mastery over the art, and their brilliant and

well-earned reputation, to his judicious training; but many more, unable to benefit by his personal instruction, have nevertheless benefited largely by his experience. For his researches into the mechanism of the human voice, his discoveries with the laryngoscope, and the clear-sighted intelligence with which he has turned those discoveries to account, have placed the art of singing upon a sounder basis than it has ever previously been able to claim." Jenny Lind's own testimony is worthy of citation. Writing at the time of her studies in 1842, she says: "I am enchanted with him as a teacher, and I believe him, also, to be a very good man." Another striking proof of the merit of his method is furnished by the fact, not generally known, that Wagner invited Signor Garcia to Bayreuth to superintend the training of his principal singers, having been deeply impressed by the results of his teaching in his own niece, Johanna Wagner, and Madame Schnorr, the original *Isolde*. Amongst other famous singers formed by him, mention may be made of Catherine Hayes and Mdle. Nissen (afterwards Madame Siegfried Saloman), whilst the long list of his English pupils includes the names of Mesdames Orridge, Agnes Larkcom, and Messrs. Brereton and Oswald. Born in 1805, and intimate with all the great singers of the palmy days of the *bel canto*, son of the famous Manuel Garcia, senior, and elder brother of Malibran and Pauline Viardot-Garcia, Signor Garcia has finer materials for a book of reminiscences than any other living musician. It is most earnestly to be hoped that he may yield to the persuasion of his friends and lose no time in committing them to paper.

An important quarterly musical magazine has been started in Italy, under the title of *Rivista Musicale Italiana*. It is published by the firm of Fratelli Bocca, at Turin. First numbers are notoriously "strong" numbers, and even though it should not again reach the same point of interest, the magazine will be an important factor in the higher musical criticism. Laid out on the broadest lines, it embraces articles on historical research, such as L. Torchi's interesting description of the accompaniment of the first Italian operas and Chilesotti's account of a lute tablature. Contemporary art holds a prominent place, and in fact occupies the bulk of the present number; the essays on Gounod, by A. Jullien and G. Tebaldini—the latter dealing exclusively with the composer's masses and minor sacred works; an interesting pedigree of the "sword" motive in the Wagnerian trilogy, by A. Ernst; and an exhaustive analytical and critical account of Leoncavallo's "I Medici," by R. Giani and A. Englefred, being among the most important contributions. There is also a number of excellent reviews of various musical publications and literary works, at the head of which stands a detailed and appreciative notice, with examples in music-type, of Cowen's "Water Lily." Useful lists of operatic and other productions, and of music lately published in Italy and elsewhere, are included in the number, which also contains references to some of the chief articles that have lately appeared in THE MUSICAL TIMES and several of the chief foreign musical journals. We trust the *Rivista Musicale Italiana* has before it a long and prosperous career.

OUR contemporary, *Musical News*, points out that its duty is "to be the recorder of musical events of the day." Granted, and the decease of the *Overture* was quite rightly made a point of information in its columns. It is usual on such occasions to offer

words of sympathy, and—*de mortuis nil nisi bonum*—to dwell upon the merits of the departed. But *Musical News* has chosen, for some reason or other, to perform a kind of scalp dance upon the new-made grave; calling attention to the late journal's "forced comic tone, often degenerating into vulgarity, and the strange 'high jeaks' (the word we have italicised is presumably one of our contemporary's frequent misprints) which lately characterised its pages." While deprecating this indecency, we are not called upon to defend the *Overture*. Mr. Frederick Corder can very well do that if, as is unlikely, he thinks it worth while. But it seems to us, from our knowledge of *Musical News*, that time and attention should be devoted to the removal of that journal's own defects rather than to castigation of a paper which, being dead, cannot hit back. No one, for instance, ever charged *Musical News* with humour, forced or spontaneous, while, as for vulgarity, the paragraph to which we now refer is a supreme and convincing example. By the way, our contemporary informs its readers in another paragraph that public appreciation of the work done by MM. Joachim and Piatti must be "a source of gratitude to these two artists." A cause of pride and satisfaction we can understand, but why gratitude? Nevertheless, gratitude is a good word. Again, our contemporary, referring to "the professor strict, the semi-professor, the semi-amateur," &c., sagely tells us that "culture and ability is not the exclusive prerogative of any one of these roughly defined classes." It may, however, be hoped that the privilege of writing "culture and ability is" belongs exclusively to *Musical News*.

MR. F. H. COWEN and his most important works are so well known and appreciated abroad that the complete success of the Concert given under his direction by the Liszt Verein at Leipzig, on the 16th ult., will surprise no one. He conducted the entire Concert, which included his Symphony in F (No. 5) and the "Language of Flowers" Suite, besides Liszt's E flat Concerto and Hungarian Fantasia (pianist, Miss Remmert), and his "Mignon" Lied, sung by Miss Polscher. The Symphony pleased immensely, especially the *Allegretto* and *Adagio*—members of the orchestra and many musicians present asserting its superiority to the "Scandinavian" Symphony. Mr. Cowen's own preference, it may be mentioned, accords with this view. The Suite was also most enthusiastically received, and the Gavotte, as usual, encored. The composer was greatly pleased with the refinement and intelligence shown by the band, and with the cordiality of his reception. Writing recently to a friend, he said: "Altogether I have every reason to be gratified at my visit, and if only we could all do that sort of thing oftener, we should soon entirely remove the prejudice which has existed through ignorance but which is now on the wane." There is already a suggestion that Mr. Cowen should return in the winter and perhaps give a choral work. The Sterndale Bennett Society, to which we have already called attention in these columns, gave Mr. Cowen a reception, which was largely attended by English residents and students. The *Allegretto* and *Adagio* of the Symphony, by the way, were performed with great success a few days before Mr. Cowen's arrival.

WE note with pleasure that arrangements have just been made to bring out, in a limited edition, and in monthly parts, the contents of the important MS. in the Fitzwilliam Museum at Cambridge, usually, but erroneously, called "Queen Elizabeth's

Virginal Book." Most musicians know that the MS. (fully described, with a list of contents, in Grove's "Dictionary of Music and Musicians," Vol. IV., pp. 305 to 310, and in the Catalogue of the Music in the Fitzwilliam Museum, pp. 104 to 119) is the most valuable collection in existence of the earliest works for keyed instruments written in England by a group of famous composers of the sixteenth century; it contains compositions—290 in number—by William Blitheman, John Bull, William Byrd, John Dowland, Giles and Richard Farnaby, Orlando Gibbons, James Harding, — Hooper, William Ingloft, Edward and Richard Johnson, — Marchant, Thomas Morley, John Munday, Thomas Oldfield, Jehan Oystermayre, Martin Peerson, — Persons, Peter Phillips, Giovanni Picchi, Ferdinando Richardson, Nicholas Strogers, Jan Pieterszoon Sweelinck, Thomas Tallis, William Tisdall, Thomas Tomkins, and Thomas Warrock. The publication will be edited by Mr. J. A. Fuller Maitland, M.A., F.S.A., and Mr. W. Barclay Squire, B.A., F.S.A. Nothing will be added or omitted, but the ordinary five-line staves will be substituted for the six-line staves of the MS. and the G and F clefs only will be used.

ALTHOUGH the reception given to Joseph Joachim and Alfredo Piatti, in honour of the fiftieth anniversary of their appearance in England, took place too late for extended notice in our present issue, we cannot allow a whole month to pass before placing on record an event unique in our musical annals, and congratulating those who brought it about on the brilliant result achieved. Since the reception of Liszt in 1886 no such gathering has been seen as that which assembled at the Grafton Galleries on the 22nd ult., to do honour to these two distinguished musicians. The Committee itself included all the most eminent names in the profession, with Sir George Grove and Dr. A. C. Mackenzie as Chairmen, and Mr. Hermann Klein as honorary secretary; and the Sister Arts were represented by names known all over the world. Of the guests, who were so numerous that they can only be described as a crowd, there were few without artistic distinction. The formal proceedings were brief, but marked by a degree of reverence as fitting as, now-a-days, it is rare. Dr. Mackenzie and Sir George Grove read short addresses of congratulation to the heroes of the occasion, in which their services to Art were warmly and gratefully acknowledged, and each made response in words characteristically modest and unaffected. While they spoke the great gathering stood—composers, conductors, singers, players, and critics uniting in homage and testifying to the abiding influence of true nobility in art.

THE recent production of Mr. Cowen's "Signa" has naturally drawn attention to the novel on which the opera is founded. One of our readers, who has just read Ouida's book, sends us an extract from page 240 as a contribution to our "Museum of Musical Curiosities." Bruno has stamped upon and of course smashed to pieces *Signa's* violin. The boy sits up all night trying to mend it; but, says Ouida, "it was quite useless. The wooden shell he could piece together well enough; but the keys were smashed beyond all chance of restoration, and for the broken silvery strings there was no hope. The Rusignuolo was mute for evermore, as mute as a dead bird." Our correspondent asks, "Can it be possible that Ouida thinks a violin is played by means of a keyboard, or that *Signa* up to that time had played his instrument without having ever broken a string?"

FACTS, RUMOURS, AND REMARKS.

NOT long ago the connection between Cowper's poem on the loss of the *Royal George* and the March in Handel's "Scipio" was mentioned in this journal. I have since received from Mr. Herbert W. L. Rumsey a very interesting letter on the same subject. This communication is, I regret to say, too long for reproduction as it stands, but the more important parts can be dealt with. Mr. Rumsey quotes from "Sea Sketches about Ships and Sailors"—a small volume published anonymously and without date at the *Leisure Hour* office. It is pointed out that the writer of the extract gives no authority for his statement, but, as it is in substantial agreement with other accounts of the same incident, I am disposed to accept it as a narrative of facts.

THE statement begins with a well-drawn picture of a gloomy day, the atmosphere laden with rain and mist, and Cowper pacing his room, agitated and gloomy, and stepping to the theme of the March hummed by himself. After this artistic beginning, the writer proceeds:

Suddenly his door flew open, and in rushed a lady, holding in her hand an open newspaper, in which she had just been reading the account of the loss of the *Royal George*. Greatly excited at the melancholy news, she exclaimed: "Oh! Mr. Cowper, have you heard of the dreadful accident which has happened? The *Royal George* has gone down into the sea with 800 men on board, and every soul has perished!" Cowper, wrapped up in his own reflections, paid no attention either to her or her story, but continued to walk on backwards and forwards; the catastrophe, as may well be imagined, appeared to her a very fearful one, and hence she wondered at his not being moved by it. Thinking that perhaps he had not heard what she had told him, she repeated the account in fuller detail. . . . Still Cowper took not the least notice. . . . Hence she concluded that he was determined not to listen to her, and therefore left the room.

Nevertheless, though Cowper had manifested no sign that the melancholy news had produced any impression on him, he was deeply affected. The story had, as the sequel will show, reached his mind, but it had not yet touched his heart. Though he abounded to overflowing with sympathy for the distress of others, so much was he absorbed in his own misery, that he was entirely carried away for the time by it. . . . At that instant the bell of the church close by began to toll for a funeral. The unexpected sound, and the solemnity of the associations connected with it, wrought a sudden change in him. Each stroke as it boomed forth was to him like the thrust of a sword. The chord that united him to his fellow man was now reached, and vibrated to the touch. . . . Roused to a state of intense excitement, he could restrain himself no longer, but seized a pen, and gave vent to his feelings in these deeply solemn and exquisite lines, the measure of which corresponds to the music of Handel's March.

Mr. Rumsey follows up his citation by remarking: "Students of the poet's works must surely know if this account is reliable, and perhaps they will give their less learned brothers the benefit of their knowledge."

AFTER a season of comparatively good behaviour the printer's boy, moved, perhaps, by the advance of spring and a general recrudescence of life, has become frisky again. I note his doings in the office of a certain Irish journal with severe reprobation. Having got hold—in the dinner-hour probably—of a Concert notice, the young rascal set to work and mutilated most of the proper names. Gregory Hast he transformed into Gregory Host (that may be intended as a compliment meaning "a host in himself"). Grace Damian came out as Grace Domian,

and Tivadar Nachèz as Tivadar Mackey. Augustus Barratt appeared as Augustus Barratt, and, unkindest cut of all, Mr. Johannes Wolff was actually transformed into a lady under the name of Miss Johanness Wolff. Let us hope that this practical joker was well spanked for his pains.

A LINCOLNSHIRE paper prints a letter in which the writer is made to state that he had been invited to send a contingent to the Crystal Palace to assist at a Concert of 5,000 voices "on the handle orchestra at the National Temperance fate." That boy again!

NOTICING some remarks on the English of musical reporters which appeared in these columns last month, and especially on the "uncouth coinages" made to avoid repetitions of the same word, the *Globe* says: "But repetition, in all its unmitigated baldness, is preferable to the enormities ('rendition' and such like) described above." With that opinion I am in thorough agreement. My object was, not to excuse the "uncouth coinages" so much as to indicate the circumstances which, apparently, give rise to them.

I HAVE a letter from Mr. G. W. Bettany, of Burton-on-Trent, with reference to the use of orchestral instruments in the service of the Church, and, more particularly, as regards their employment in accompanying the chanting of the Psalms. A short time ago I advised that these instruments should be heard only in the "Gloria Patri." As to this, Mr. Bettany writes:

I venture to acquaint you with the fact (which possibly may interest you) that for nearly six months in 1891, while the organ at Holy Trinity Church in our town of Burton-on-Trent was undergoing enlargement and repairs, an orchestra of over thirty performers took its place and accompanied the Sunday services. It was my great pleasure to conduct this orchestra, and the pleasure with which I recollect our rendering of the Psalms induces me to claim that the orchestra (however rightly it can be deemed an unadvisable use of it) can accompany the Psalms, and can be made the vehicle of expression suitable to them.

WITH regard to the difficulty presented by the often prolonged reciting note, Mr. Bettany observes:

No doubt, at times, it taxed our wind players, but there was always sufficient string tone sounding, and if the performers accommodated themselves to a *pp*, or took breath during its continuance, it only served to display the voices, and the effect was not a bit the worse.

I am glad to learn that so much success attended the experiment at Burton, but must point out that my remarks as to restricting the use of the orchestra assumed an organ to be available. Where, as in the case mentioned by my correspondent, there is no organ, the orchestra must, of course, do its best, which, in the Trent-side town, means something very good indeed. The band conducted by Mr. Bettany comprised fourteen violins, two violas, three violoncelli, two double-basses, a flute, two oboes, two clarinets, two horns, a bassoon, cornet, trombone, and euphonium. In addition, there were seven auxiliary performers. Well done, Burton!

A CORRESPONDENT sends me a sheet of four large pages (yellow flimsy) in which is set forth the advantages of So-and-so's new method of teaching the pianoforte—a method which, if we may believe

what is said about it, can claim to be the "royal road" found at last. So-and-so

Begs respectfully to make known the fact, and honestly intimate, that through the medium of his NEW AND EASY METHOD, ANY PERSON OF 60 YEARS or under, with but little time to waste, CAN ENSURE (quite apart from talent) A THOROUGH THEORETICAL AND PRACTICAL MUSICAL KNOWLEDGE, together with 20 to 30 cheerful tunes IN ONE QUARTER, although totally unpossessed of the slightest knowledge of music, AND WHOLLY IGNORANT OF THE INSTRUMENT.

So let us cry "Eureka!" Where children are concerned, the inventor drops into poetry, and says or sings:

Ye young ones you have your wee little cares,
Your own little troubles and your own little scares;
You must of course squall when, quite unawares,
You roll from the top to the foot of the stairs.
You must of course cry, and thus beautify
The side of your face, which has dust in poor eye.
You must feel it hard if perchance you knocked heads,
With that clumsy Bobby or against brother Fred's.
You must think it cruel when you try, try, try,
To learn quickly, yet can but cry, cry and why?
Because the dry exercise and the horrid old scale,
Is made O so ugly and that's why you fail;
But now dry your eyes, all such griefs are past,
AN EASY NEW TEACHING is invented at last.

Lest the mind should unduly dwell upon the new discovery, and work itself harm by excess of rapture, the pamphlet is charged with such varied information as that the people of Madagascar eat fried silk-worms, while those of New Caledonia are fond of roasted spiders.

I AM in receipt of a second letter from the Rev. W. E. Stebbing, of Morpeth, on the subject of glaringly inefficient musical criticisms. It contains a suggestion which deserves publicity:—

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PERSONS acquainted with the conditions of modern journalism will easily put their finger upon the weak point in the above suggestion. An editor would have but little control over amateur contributors, and they, being men of business, would often find themselves unable to attend to the work of musical criticism. But a newspaper, in these days, must be served, and served promptly, or it drops behind. Still the plan might be found workable in certain cases, and to that extent prove of value.

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At least one order of musical practitioners appears to be making a good thing of life. A correspondent of the *Globe* states that an Italian organ-grinder lately admitted in a police-court that, in thirty-eight weeks, he had earned enough to put by £30 for himself and as much for his daughter, besides taking a pleasure trip to Naples. Unless we assume that the money was given as a bribe to go and play round the corner, it must be admitted (*pace* Mrs. Ormiston Chant) that the street organ is a popular instrument.

A MAN in America declares that the barrel organ is not a frivolous or painful machine, but an educational implement having an extensive influence. He happens to be a barrel organ maker.

I LEARN from an advertisement in a Norfolk paper that a certain professor in that county gives two lessons a week, on the pianoforte or harmonium, for ninepence! It may be that the lessons are worth no more, in which case the modesty of the professor is most exemplary.

THE biography of the late J. W. Davison, upon which his elder son, Mr. Henry Davison, is at present engaged, will be a permanent memorial of a remarkable man. But if those who have departed from us are permitted to know what events are happening in their old home, it is tolerably certain that there is one distressed shade amongst them. Davison had a rooted aversion from the idea of writing his reminiscences, or preparing materials for a "Life." I have the best reason for knowing this, because during the many years of our intimate association as colleagues and friends, I frequently urged him to let the world have the benefit of his recollections, and of the shrewd observations upon men and things with which he so often delighted me. Nothing could induce him to look at the matter seriously, and when I offered to undertake the literary part of the work if he would provide and arrange the materials, the reply was that he hoped I had something better to do with my time.

It is not well that the dead should bind their successors, and I am glad that Mr. Henry Davison proposes to snatch from the limbo of old newspapers and periodicals the finest efforts of his father's pen, to print a selection from the many interesting letters received by this powerful critic in the course of his long career, and to particularise the more important events and circumstances of his life. The work will be published in two volumes.

The last Popular Concert of the season was marked by intense enthusiasm for the two great artists, Joachim and Piatti, who have so long been the mainstay of Mr. Chappell's enterprise. A more satisfactory jubilee celebration could not be imagined, because there was nothing of organisation about it, but simply a spontaneous expression of feeling in which both admiration and gratitude found place.

"A MUSICAL STUDENT" tells me of a Prayer Book in the possession of her father, which is embellished with marginal wood-cuts, and contains, *vis-à-vis* with the Psalms, a number of groups representing the Dance of Death. She points out that in this series are various references to music and musical instruments and also attendant couplets, such as "Drummer call together All soldiers to my banner." The book of which my correspondent speaks is, no doubt, Pickering's reprint (1853) of "The First Book of Queen Elizabeth: The Boke of Common Praier, &c. London. In Officina Richardi Grafton, 1559." A beautiful and spotless copy of the reprint is in my library, and "A Musical Student" is thanked as being the means of directing my attention to it.

I see that the *Times* continues its very disparaging remarks upon Gounod's "Redemption." It speaks of the music as "painfully at variance with the sacredness of the text," and of the parts sung at the Crystal Palace by Messrs. Lloyd and Bispham as "tedious." The *Times* has a right to its opinion and to the expression thereof as often as may seem advisable. We who have different views about the "Redemption" do not complain, but when we read: "With the strains of the immortal *Passion Music* according to St. Matthew still ringing in one's ears it is impossible not to feel the great difference that exists between the real inspiration of the one work and the false ring of the other," it seems needful to point out that comparisons of the music of to-day with that of 150 years ago—music differing as much in regard of nationality and temperament as in point of time—are not very scientific. It is fortunate that many of us do not condemn Gounod's sacred masterpiece because we account the Matthew "Passion" a *chef-d'œuvre*.

JOSEPH BENNETT.

ROYAL CHORAL SOCIETY.

GOUNOD's second and last sacred trilogy, "Mors et Vita," includes, as musicians are aware, a complete and extremely impressive setting of the Requiem Mass. This may be detached with ease from the rest of the work, and it was given at the Albert Hall, under Sir Joseph Barnby's direction, on the 1st ult., in association with Rossini's "Stabat Mater." Rather curiously, the performance did not attract as much attention as might have been expected, the attendance being under the average. But if the large building was not well filled, the enthusiasm of those present was quite refreshing to notice—that is to say, in the "Stabat Mater," for of course Gounod's solemn strains

were received in becoming silence. As regards the performance, it may be said, in the first place, that Sir Joseph Barnby's magnificent choir was well up to its usual mark, alike in the French and in the Italian master's work. The names of the principal performers were perhaps, as a body, not sufficiently familiar to be attractive; but it should be placed on record that they all fulfilled their duties to the full satisfaction of the audience. Mrs. Elene Eaton's powerful soprano voice told well in the immense hall; Miss Marie Brema and Mr. Watkin Mills sang in their customary artistic manner, both being in good voice; and a very favourable impression was created by Mr. von Bandrowski, a tenor from Frankfort. He was especially applauded for his impressive rendering of "Cujus animam," which still remains one of the most popular solo pieces for tenor voice.

PHILHARMONIC SOCIETY.

THIS Society began its eighty-second season in Queen's Hall on February 28, when—and also at the second Concert, on the 14th ult.—was performed the last Symphony and the last important work of Tschaiakowsky, whose death, a few weeks after its production in the Russian capital, caused such general regret throughout the world of art. By one of those strange coincidences which are not infrequent, the Symphony, written in the full vigour of health, is styled "Pathetic," and ends with a movement as sad and funereal as anything in music. All unconsciously, the master here prepared his own dirge. The work makes some bold innovations upon established form. Thus the slow movement, usually placed second, stands fourth and last. A short introduction, and an opening *Allegro*, are followed by an *Allegro con grazia* in Scherzo form; an *Allegro molto vivace*, also in Scherzo form, but much elaborated, and the whole ends with an *Adagio lamentoso*. There is no reason to think that the composer intended this arrangement as a model. It is, without doubt, an exceptional case suggested by the specific character of the Symphony, the composer determining that the final impression made by the music should justify his use of the term "pathetic." We need not, therefore, spend much time in pointing out that the association of three quick movements in consecutive order is undesirable, or that the plan usually followed is, on many accounts, the best. Another novel feature of the work is found in the opening *Allegro*, where the leading subject is marked *Allegro non troppo*, and the second theme *Andante*, where, also, there are other changes of tempo, making the number six in all. The movement, however, though containing much episodic matter, is in the accepted form. Here then we have an enlargement of the scope of a first movement, and a model which composers are not at all unlikely to work from. Each case must, of course, be judged on its merits, but we see no objection to the model as such—one which the Russian master has made specially interesting and effective by elaborate working and highly-effective contrasts. The second movement is perfectly simple and tuneful; the third is long and of complicated detail, sonorous and, so to speak, enthusiastic; while the fourth, like the first, presents various changes of tempo, ranging from *Adagio* to *Vivace*. Obviously such a Symphony is one for careful review, with the advantage of music-type illustrations, rather than for exhaustive discussion in a general notice such as this. Dr. Mackenzie conducted the fine work with obvious sympathy, and both performances were really triumphs of interpretation, on which let all concerned be heartily congratulated. We make no reflection upon Conductor or orchestra when we say that the second performance was much better than the first. Music so elaborate, and, in some respects, so new, cannot be conquered in the short time ordinarily devoted to rehearsal for a single occasion. Other orchestral selections in the programme of the first Concert were Goldmark's Overture "Sakuntala" and Weber's to "Oberon." The pianist of the evening, Mr. Borwick, distinguished himself greatly in Beethoven's fifth Concerto, though there was a slight falling off in the last movement. Grieg's long and not uniformly interesting Ballade in G minor seemed to us an injudicious choice. Mr. Borwick, however, played them very well indeed.

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You roll from the top to the foot of the stairs.
You must of course cry, and thus beautify
The side of your face, which has dust in poor eye.
You must feel it hard if perchance you knocked heads,
With that clumsy Bobby or against brother Fred's.
You must think it cruel when you try, try, try,
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Because the dry exercise and the horrid old scale,
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I LEARN from an advertisement in a Norfolk paper that a certain professor in that county gives two lessons a week, on the pianoforte or harmonium, for ninepence! It may be that the lessons are worth no more, in which case the modesty of the professor is most exemplary.

THE biography of the late J. W. Davison, upon which his elder son, Mr. Henry Davison, is at present engaged, will be a permanent memorial of a remarkable man. But if those who have departed from us are permitted to know what events are happening in their old home, it is tolerably certain that there is one distressed shade amongst them. Davison had a rooted aversion from the idea of writing his reminiscences, or preparing materials for a "Life." I have the best reason for knowing this, because during the many years of our intimate association as colleagues and friends, I frequently urged him to let the world have the benefit of his recollections, and of the shrewd observations upon men and things with which he so often delighted me. Nothing could induce him to look at the matter seriously, and when I offered to undertake the literary part of the work if he would provide and arrange the materials, the reply was that he hoped I had something better to do with my time.

It is not well that the dead should bind their successors, and I am glad that Mr. Henry Davison proposes to snatch from the limbo of old newspapers and periodicals the finest efforts of his father's pen, to print a selection from the many interesting letters received by this powerful critic in the course of his long career, and to particularise the more important events and circumstances of his life. The work will be published in two volumes.

THE last Popular Concert of the season was marked by intense enthusiasm for the two great artists, Joachim and Piatti, who have so long been the mainstay of Mr. Chappell's enterprise. A more satisfactory jubilee celebration could not be imagined, because there was nothing of organisation about it, but simply a spontaneous expression of feeling in which both admiration and gratitude found place.

"A MUSICAL STUDENT" tells me of a Prayer Book in the possession of her father, which is embellished with marginal wood-cuts, and contains, *vis-à-vis* with the Psalms, a number of groups representing the Dance of Death. She points out that in this series are various references to music and musical instruments and also attendant couplets, such as "Drummer call together All soldiers to my banner." The book of which my correspondent speaks is, no doubt, Pickering's reprint (1853) of "The First Book of Queen Elizabeth: The Boke of Common Praier, &c. London. In Officina Richardi Grafton, 1559." A beautiful and spotless copy of the reprint is in my library, and "A Musical Student" is thanked as being the means of directing my attention to it.

I SEE that the *Times* continues its very disparaging remarks upon Gounod's "Redemption." It speaks of the music as "painfully at variance with the sacredness of the text," and of the parts sung at the Crystal Palace by Messrs. Lloyd and Bispham as "tedious." The *Times* has a right to its opinion and to the expression thereof as often as may seem advisable. We who have different views about the "Redemption" do not complain, but when we read: "With the strains of the immortal *Passion Music* according to *St. Matthew* still ringing in one's ears it is impossible not to feel the great difference that exists between the real inspiration of the one work and the false ring of the other," it seems needful to point out that comparisons of the music of to-day with that of 150 years ago—music differing as much in regard of nationality and temperament as in point of time—are not very scientific. It is fortunate that many of us do not condemn Gounod's sacred masterpiece because we account the Matthew "Passion" a *chef-d'œuvre*.

JOSEPH BENNETT.

ROYAL CHORAL SOCIETY.

GOUNOD's second and last sacred trilogy, "Mors et Vita," includes, as musicians are aware, a complete and extremely impressive setting of the Requiem Mass. This may be detached with ease from the rest of the work, and it was given at the Albert Hall, under Sir Joseph Barnby's direction, on the 1st ult., in association with Rossini's "Stabat Mater." Rather curiously, the performance did not attract as much attention as might have been expected, the attendance being under the average. But if the large building was not well filled, the enthusiasm of those present was quite refreshing to notice—that is to say, in the "Stabat Mater," for of course Gounod's solemn strains

were received in becoming silence. As regards the performance, it may be said, in the first place, that Sir Joseph Barnby's magnificent choir was well up to its usual mark, alike in the French and in the Italian master's work. The names of the principal performers were perhaps, as a body, not sufficiently familiar to be attractive; but it should be placed on record that they all fulfilled their duties to the full satisfaction of the audience. Mrs. Elene Eaton's powerful soprano voice told well in the immense hall; Miss Marie Brema and Mr. Watkin Mills sang in their customary artistic manner, both being in good voice; and a very favourable impression was created by Mr. von Bandrowski, a tenor from Frankfort. He was especially applauded for his impressive rendering of "Cujus animam," which still remains one of the most popular solo pieces for tenor voice.

PHILHARMONIC SOCIETY.

THIS Society began its eighty-second season in Queen's Hall on February 28, when—and also at the second Concert, on the 14th ult.—was performed the last Symphony and the last important work of Tchaikowsky, whose death, a few weeks after its production in the Russian capital, caused such general regret throughout the world of art. By one of those strange coincidences which are not infrequent, the Symphony, written in the full vigour of health, is styled "Pathetic," and ends with a movement as sad and funereal as anything in music. All unconsciously, the master here prepared his own dirge. The work makes some bold innovations upon established form. Thus the slow movement, usually placed second, stands fourth and last. A short introduction, and an opening *Allegro*, are followed by an *Allegro con grazia* in Scherzo form; an *Allegro molto vivace*, also in Scherzo form, but much elaborated, and the whole ends with an *Adagio lamentoso*. There is no reason to think that the composer intended this arrangement as a model. It is, without doubt, an exceptional case suggested by the specific character of the Symphony, the composer determining that the final impression made by the music should justify his use of the term "pathetic." We need not, therefore, spend much time in pointing out that the association of three quick movements in consecutive order is undesirable, or that the plan usually followed is, on many accounts, the best. Another novel feature of the work is found in the opening *Allegro*, where the leading subject is marked *Allegro non troppo*, and the second theme *Andante*, where, also, there are other changes of tempo, making the number six in all. The movement, however, though containing much episodic matter, is in the accepted form. Here then we have an enlargement of the scope of a first movement, and a model which composers are not at all unlikely to work from. Each case must, of course, be judged on its merits, but we see no objection to the model as such—one which the Russian master has made specially interesting and effective by elaborate working and highly-effective contrasts. The second movement is perfectly simple and tuneful; the third is long and of complicated detail, sonorous and, so to speak, enthusiastic; while the fourth, like the first, presents various changes of tempo, ranging from *Adagio* to *Vivace*. Obviously such a Symphony is one for careful review, with the advantage of music-type illustrations, rather than for exhaustive discussion in a general notice such as this. Dr. Mackenzie conducted the fine work with obvious sympathy, and both performances were really triumphs of interpretation, on which let all concerned be heartily congratulated. We make no reflection upon Conductor or orchestra when we say that the second performance was much better than the first. Music so elaborate, and, in some respects, so new, cannot be conquered in the short time ordinarily devoted to rehearsal for a single occasion. Other orchestral selections in the programme of the first Concert were Goldmark's Overture "Sakuntala" and Weber's to "Oberon." The pianist of the evening, Mr. Borwick, distinguished himself greatly in Beethoven's fifth Concerto, though there was a slight falling off in the last movement. Grieg's long and not uniformly interesting Ballade in G minor seemed to us an injudicious choice. Mr. Borwick, however, played them very well indeed.

At the second Concert, the closing Overture was Smetana's "Lustspiel," the Concerto being again one for pianoforte—Beethoven's in G (No. 4). Miss Fanny Davies's share in the execution of this fine work was a brilliant contribution to one of the best ensembles in Philharmonic records. Never, to our knowledge, has she shown herself more highly qualified for a task demanding the highest attributes of an artist. Her effort, alike in technique and spirit, was most convincing. Good, also, was Mr. Sauret's performance of Dr. Mackenzie's "Pibroch," the difficulties being easily surmounted by that accomplished violinist. Madame de Vere-Sapio appeared as vocalist, another American, Miss Ella Russell, having filled the post at the opening Concert.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL'S sixth and seventh Concerts of his present season may be said to have decidedly increased his reputation as a Conductor. At the first of these, on February 22, a remarkably vigorous and stirring rendering was given of Schumann's fine D minor Symphony (No. 4), and equally effective performances of the Prelude to the third act of the "Meistersingers" and Overture to "Tannhäuser." An especially interesting feature of this Concert was the inclusion in the programme of Brahms's seldom heard Rhapsody for contralto, male chorus, and orchestra, the dramatic solo part in which was magnificently declaimed by Miss Marie Brema, and the chorus parts impressively sung by the male members of Mr. Henschel's choir. Beethoven's Fifth Pianoforte Concerto in E flat (Op. 73), the solo part of which was brilliantly played by Miss Ilona Eibenschütz, made up an attractive programme.

At the seventh Concert, given on the 8th ult., the Symphony was Beethoven's in C minor (No. 5), the impetuous energy of which was most happily expressed. This was followed by a Concerto for violin and orchestra in C, by Moszkowski, a work remarkable for the melodious beauty of its themes and the opportunities it affords for the display of the abilities of the executant of its solo part. As this was entrusted to Mr. Sauret, and as the orchestral portion had evidently received careful rehearsal, a very effective performance of the work was given. The Prelude to "Lohengrin" and Beethoven's third "Leonore" Overture were also finely played, and Mrs. Henschel's charming singing of "Und ob die Wolke," from "Der Freischütz," and her husband's fanciful "Spring" song, which on this occasion was furnished with a dainty orchestral accompaniment, completed one of the most enjoyable Concerts Mr. Henschel has yet given us, and which attracted an exceptionally large audience.

THE BACH CHOIR.

PERHAPS one of the most remarkable features in connection with the history of music in England is the growth in popularity of the great works of John Sebastian Bach within the memory of the present generation. The marvellous setting of the Passion according to St. Matthew was favoured by the late Prince Consort, but public opinion and taste were not ripe for its general performance until it was given at the Oratorio Concerts in 1870, and few, if any, who were then present at the first performance, under the direction of Sir Joseph (then Mr.) Barnby, can have forgotten the remarkable impression created by the antique music, the power and beauty of which proved irresistible. It was then heard with wonderful effect at a Special Service in Westminster Abbey in 1871, and again in 1874, both times under the direction of Mr. Barnby. After this the work was heard frequently at St. James's, Exeter, and the Albert Halls, and, if we remember rightly, it was in the last-named building—where it was given no fewer than four times during Holy Week in 1873—that the audience was for the first time asked to rise and join in the chorales. It was repeated in the years immediately following, and a condensed version is performed annually at St. Paul's Cathedral, on the Tuesday in Holy Week. A cheap octavo edition was promptly issued in vocal score by Messrs. Novello, Ewer and Co., and this has been

extensively employed; but the same firm has now published a new edition, with the English words revised and the notes of the recitatives given precisely as in the original. This latest version was, we understand, prepared in the first instance for Mr. Henschel, who contemplated a performance during the present season, but this will have to stand over until next year. The Bach Choir, ever in earnest, made praiseworthy and special endeavours to render the Matthew Passion music in worthy fashion at the performance in the Queen's Hall, on the 15th ult. It is of course better to show too much artistic endeavour than too little, but the well-meant use of the original German text was evidently embarrassing to the choir, the singing being feebler and more uncertain than at any previous Concert of this estimable Association within our remembrance. With regard to the length of the performance, it should be remembered that in Bach's day it commenced early in the morning, and that a lengthy interval was allowed between the parts, in this respect resembling the Bayreuth performances and that of the Passion Play at Ober-Ammergau at the present time. These conditions are, of course, impossible in London, and the Bach Choir certainly merit approval for giving the Passion music with so few curtailments. Mr. Robert Kaufmann, who had been specially engaged for the arduous part of the *Evangelist*, attacked the high notes with apparent ease, his voice being a counter-tenor of fair quality and his method distinctly German. Mr. Norman Salmond was unfortunately out of voice; but excellent service was rendered by Miss Fillunger, Miss Marie Brema, and Mr. David Bispham. Mr. Joachim played the violin *obligati*, Miss Hélène Dolmetsch the part for viola da gamba, Mr. Arnold Dolmetsch presided at the pianoforte, and Mr. F. Cliffe at the organ. Professor Villiers Stanford, in his conducting, showed intimate acquaintance with the score. The performance is to be repeated next season.

CRYSTAL PALACE CONCERTS.

In the programme of the thirteenth Saturday Concert, held on the 3rd ult., room was found for a novelty from the pen of Mr. Walter Wesché, in the shape of an Orchestral Ballad entitled "The Legend of Excalibur." From the very sensible remarks of the composer in the programme book, we gather that in regard to "programme" music he is in accord with Beethoven, and, to quote Dr. Hubert Parry's happy phrase, has no intention of "trying to make people see with their ears." Of Mr. Wesché's music we regret to be unable to speak with any enthusiasm. His themes are unimpressive, nor are they redeemed by any special ingenuity or resourcefulness of treatment. The second subject, in waltz rhythm, is of a trivial character, and the concluding portion of the work is marred by a great deal of tedious repetition. A friendly reception was bestowed on the Ballad, and the composer bowed his acknowledgments from the platform. Herr Hugo Becker, the instrumentalist of the afternoon, won great favour by his masterly breadth of tone and phrasing in Haydn's cheerful Violoncello Concerto in D, and gave further proofs of his remarkable accomplishments as an executant in two agreeable trifles of his own composition, as well as in Schumann's "Träumerei." Mdlle. Rose Olitzka, a contralto who has done good service of late seasons with the Royal Carl Rosa Company, sang Beethoven's "Ah! Perfidio," with considerable feeling and knowledge of effect, and maintained the favourable impression by her rendering of *Lieder* by Grieg and Schumann. Wagner's fine "Faust" Overture, Beethoven's First Symphony, and Liszt's symphonic poem "Les Préludes," all admirably played under Mr. Manns's direction, completed the programme.

Dr. Joachim was the central figure at the Concert of the 10th ult., the great violinist appearing on this occasion in the character of a composer as well as that of an executant. His "Elegiac" Overture, composed as an act of homage to the storm-tossed career of the brilliant but unhappy German poet, Heinrich von Kleist, was produced for the first time at Cambridge in March, 1877, on the evening of the day on which the degree of Doctor of Music was conferred on Dr. Joachim; and the very interesting analysis

then contributed by Sir George Macfarren was appropriately reproduced in the Crystal Palace programme book. The Overture, we may add, is an admirable expression in music of the emotions which might be expected to spring from a contemplation of the career and character of Von Kleist, and thoroughly justifies its title of "Elegiac." Dr. Joachim's principal solo was Brahms's Violin Concerto, for the interpretation of which the union of those qualities of head and heart which characterises Dr. Joachim's playing fit him in a pre-eminent degree. Later on he gave Beethoven's beautiful Romance in F, with incomparable beauty of tone and poetry of expression. The orchestra, which accompanied Dr. Joachim in excellent style, gave a remarkably fine rendering of Raff's "Lenore" Symphony, a work which, though at times undistinguished and verging even on the trivial, is so vividly coloured, so full of emotion and romance, that these drawbacks may be readily overlooked. The vocalist of the afternoon, Miss Florence Monteith, a *débütante* at these Concerts, has a light but pleasing soprano voice which shows signs of having been carefully trained. Her rendering of the *cantilène* from Gounod's "Cinq Mars," "Nuit resplendissante," suffered from her obvious nervousness, but she was much more successful in a song, "The wild flower," by Franco Leoni. Mr. Manns conducted throughout with his wonted intelligence and ability.

Gounod's "Redemption" was given at the Concert of the 17th ult., "in reverential memory of the composer," and no pains were spared by all concerned to make the performance worthy the occasion. The cast of principals comprised Miss Ella Russell, Miss Margaret Hoare, Miss Marian McKenzie, and Messrs. Edward Lloyd and David Bispham, of whom the two last-named artists especially distinguished themselves by the expressiveness and sympathy of their performance. The Crystal Palace Choir was heard to marked advantage in the grateful music which fell to its lot, while the orchestra, under Mr. Manns's inspiring guidance, acquitted itself in irreproachable fashion.

MONDAY AND SATURDAY POPULAR CONCERTS.

Our record of the thirty-sixth season of these Concerts, which has been one of the most prosperous for several years, may now be finished, and it will not be necessary to deal with the concluding performances at any great length. That of Saturday, February 24, which is the first we have to mention, included Cherubini's fine Quartet in D minor (No. 3), Beethoven's melodious Sonata in A for pianoforte and violin (Op. 30, No. 1), Gade's Capriccio in A minor for violin, for which Mr. Joachim accepted an encore, and the whole of Schumann's Kreisleriana (Op. 16), which were beautifully interpreted by Miss Fanny Davies. Madame Alice Gomez, save for indistinctness in enunciation, was commendable in songs by Goring Thomas and Tchaikowsky.

Equally brief notice will suffice for the Concert of the following Monday. Bach's Concerto in D minor for two violins, magnificently played, as on many previous occasions, by Lady Hallé and Mr. Joachim, sufficed to account for the unusually large audience; and in response to the prolonged applause the two artists repeated the beautiful slow movement in F. Mozart's Quartet in G (No. 1), of the set dedicated to Haydn, and Rubinstein's Three Pieces for pianoforte and violoncello (Op. 11) were the remaining concerted numbers, and the pianoforte solo was Beethoven's Sonata in C minor (Op. 111), of which Miss Eibenschütz gave a very vigorous if not a very poetical reading. The vocalist was Miss Dale, a young soprano, who appeared at short notice and displayed a sweet and well-trained voice in airs by Lassen, Schumann, and Grieg.

On Saturday, the 3rd ult., a Beethoven programme drew an enormous audience, the instrumental works selected being the Quintet in C (Op. 29), the early Pianoforte Sonata in E flat (Op. 7), played with all needful delicacy by Miss Fanny Davies, and the "Kreutzer" Sonata for pianoforte and violin (Op. 47). Miss Fillinger sang with acceptance three of the Bonn master's *Lieder*.

The Concert of Monday, the 5th ult., included a novelty. This was Dvorák's Pianoforte Trio in B flat (Op. 21), one of the Bohemian composer's earliest and least distinctive

chamber works, though, of course, worthy of a hearing. It is marked by rigid economy in the use of thematic material and is perfectly clear in outline, though the themes are not remarkable for freshness. Miss Agnes Zimmermann, the pianist on this occasion, gave some pieces by Scarlatti, and Mr. Joachim four movements from Bach's Sonata in E for violin, unaccompanied. Why the fifth was not played it is impossible to say, as the omission only resulted in an irresistible demand for an encore. Schubert's glorious Quintet in C (Op. 163), which is not heard very frequently, perhaps on account of its length, opened the Concert, and Miss Dale was again the vocalist, singing airs by Mendelssohn, Schubert, and Schumann with much charm, and firmly resisting all demands for more.

On the following Saturday three of Thalberg's Six Pianoforte Studies were introduced for the first time by Miss Eibenschütz. Schumann summed up the qualities of these pieces very well in describing them as containing nothing new, and as *salon* studies, agreeable and playable, but not poetical. Having heard them once we have no great desire to hear them a second time. The concerted works were Beethoven's Quartet in E minor (Op. 59, No. 2) and Brahms's Pianoforte Quartet in G minor (Op. 25), by desire, both being led by Lady Hallé, Mr. Joachim being engaged at the Crystal Palace. Mr. Santley introduced six musicianly songs by Mrs. Ellen Wright; and Locatelli's Violin Sonata in D, as adapted for the violoncello by Mr. Piatti, and of course played by him, completed the programme.

There are few more popular modern chamber works than Brahms's String Sextet in B flat (Op. 18), and it was received with enthusiasm on Monday, the 12th ult., the brief and vivacious *Scherzo* being encored. Mr. Schönberger gave an effective reading of Chopin's Ballade in F major (not F minor as printed) and, although recalled three times, declined to play again. Pianists may be encouraged in the movement, commenced none too soon, not to take an encore as a matter of course. Mr. Joachim played Tartini's somewhat threadbare Sonata "Il Trillo del Diavolo," and Mr. Schönberger and Mr. Piatti joined in the three numbers of Schumann's "Stücke im Volkston" for pianoforte and violoncello (Op. 102), which, apparently, are alone among the set deemed worthy of performance at these Concerts, as they have been heard many times while the others have never been heard at all. Those charming duet singers, Miss Schidrowitz and Miss Zagury, were much applauded in selections by Rubinstein, Schumann, and Auber.

The last Saturday performance took place on the 17th ult., with an attractive but familiar programme, which may be dismissed in the briefest terms. Beethoven's Quartet in F minor (Op. 95), his great Pianoforte Trio in B flat (Op. 97), and three movements from Spohr's Duo Concertante in D for two violins, unaccompanied (Op. 67, not 97 as printed), were the concerted pieces; and Mr. Leonard Borwick revived Mozart's beautiful and masterly Sonata in D, generally known as No. 21. In the absence of Miss Dale through illness, Miss Glwadys Wood was acceptable as the vocalist.

There was a great crowd in St. James's Hall at the final Concert of the season on the following Monday, and Messrs. Joachim and Piatti received a more than usually cordial greeting, the audience evidently having in view the approaching celebration of the fiftieth anniversary of their first appearance in London. The great violinist played four of Brahms's Hungarian Dances, with a fifth for an encore, and the equally great violoncellist two movements by Veracini. Mendelssohn's Quintet in B flat (Op. 87), Schumann's in E flat (Op. 44), and Saint-Saëns's very clever variations on a theme from Beethoven's Sonata in E flat (Op. 31, No. 3)—the last-named work being played to perfection by Miss Zimmermann and Mr. Borwick—were in the programme; and Mr. Bispham was unexceptionable as the vocalist. Thus the season came to a triumphant conclusion.

ROYAL COLLEGE OF MUSIC.

THE Concert given on the afternoon of February 22 opened with a new Pianoforte Quartet in D minor, by H. Walford Davies, whose compositions we have on

previous occasions referred to as displaying a talent considerably above the average to be expected from "clever" students. The Quartet contains some capital themes and good workmanship, the elaborate *Finale, Largo* (*quasi-Ciaccona*)—*molto allegro*, returning to *Ciaccona*—*Presto*—to quote its full designation, being an especially praiseworthy effort. The work was played by the composer and Messrs. Charles Jacoby, William Ackroyd, and Paul Ludwig.

At the Orchestral Concert of the 7th ult., which took place in the enormous "temporary" hall of the Imperial Institute, an audience numbering several thousands listened to a programme which seemed to have been drawn up with a view to just such an Imperial Institute audience. It contained Beethoven's most rollicking Symphony, the delicious No. 8; Bizet's charmingly naive and refined little Suite, "Jeux d'Enfants"; Saint-Saëns's catchy Introduction and Rondo Capriccioso for violin, very creditably played by Miss Jessie Grimson; and two airs from Verdi's "Aida" and Gounod's "Reine de Saba," which were sung by Miss Rina Allerton and Mr. Herbert Hilton respectively. The remaining number was Dr. A. C. Mackenzie's first Scotch Rhapsody (Op. 21), a delightful work—fresh, breezy, and stirring in its *Allegro* movements; tender and affecting in the beautiful poetic *Adagio molto*—one of those instrumental pieces, in fact, which seem to give cause for regret that its gifted author has done so little during the last decade in the field of purely orchestral music, for which he possesses such special qualifications. The playing of the students' orchestra was good, though it did not altogether reach the standard attained at some previous Concerts. Professor Stanford conducted.

Particular interest was attached to the annual examination performance of the operatic class, which took place on the 12th ult., in the West Theatre of the Royal Albert Hall, the work chosen being Weber's refined and amusing *Singspiel* "Abu Hassan," which has not been heard in London since the Italian opera season at Drury Lane of 1870, when Madame Trebelli took the part of the impecunious hero, *Hassan*, and Madame Monbelli that of the heroine, *Fatima*. On the 12th ult. these characters were respectively sustained by Mr. McLeod Jones and Miss Ena Bedford, both of whom displayed promising abilities. The part of the amorous money lender was played with a completeness seldom seen at such performances by Mr. Alfred W. Clark, who, under the name of Mr. Henry Bouchier, recently made a remarkably successful *début* as *Captain Crook* in Mr. H. Talbot's comic opera "Wapping Old Stairs." The other characters were taken by Miss Beatrice Pratt, Miss Dora Barrington, Mr. Francis Harford, and Mr. William Maynard. The choruses were brightly and intelligently sung, and the accompaniments and incidental pieces, which, by the way, often suggest Mozart's "Figaro," were excellently played by the College orchestra, under the conductorship of Professor Stanford.

The last Students' Concert at Alexandra House previous to the Easter vacation was given on the 15th ult. The most important work in the programme was Brahms's Sextet, No. 1, in B flat (Op. 18), which received an excellent interpretation, for which Miss Jessie Grimson and Miss Alice Eliason are especially entitled to praise. A very creditable performance was also given of Schumann's Quartet in A minor (Op. 41, No. 1), which was led by Miss Marie Motto; and Miss Helen Taylor gave a neat rendering of a Nocturne for violoncello, by Goltermann. The vocalists were Miss Maude Pierpoint and Miss Kirby Lunn. The former was apparently too nervous to do herself justice; the latter possesses a powerful contralto voice, and gave satisfactory proof of having received admirable training.

ROYAL ACADEMY OF MUSIC.

BRIEF notice is all that is desirable concerning the two Concerts held in St. James's Hall, which come within our present survey. The first, on February 26, was a chamber performance, perhaps the best feature being a Sonata in E for pianoforte and violin, by Miss Llewela Davies (Macfarren Scholar), which was admirably played by Miss Gertrude Collins and the composer. It is a brightly written and generally effective work, above the average of student's efforts. An anthem, "God is our hope," by Mr. George F. Mott (student), was well sung; but the tiresome repetitions

of words were rather suggestive of a past age. Other pieces worthy of mention were Haydn's "Evening Prayer" for chorus, which it was stated was performed for the first time in England; three violin movements by Lalo, well played by Miss Nettie Atkinson; and "Sýnnove's Song," by Kjerulf, in which Miss Marion Evans displayed a pretty voice and much artistic promise. The usual Lenten orchestral performance was given on the afternoon of the 20th ult., the programme commencing with Beethoven's Overture to "Egmont," which was vigorously played by a force of ninety executants, the majority being either students or ex-students. The female choir was charming in the piquant Chorus of Witches, "Whither away," from Professor Stanford's cantata "The Voyage of Maeldune," and Miss Lily West displayed considerable proficiency, though, perhaps, incommensurate power, in Grieg's Pianoforte Concerto in A minor. A very pleasing Concertstück in C minor for harp and orchestra, by a German composer little known in this country, named N. von Wilm, enabled Miss A. M. E. Carnes to evince much promise on her beautiful instrument; and among other students may be named in encouraging terms Miss Alice Simons, soprano and Parepa-Rosa Scholar, and Miss Gertrude Collins, violinist.

The weekly Lectures to students at the Royal Academy during the past month have been of more than usual value and interest. Professor Bridge has lectured twice: on the first occasion, the early history of dramatic music was treated and the progress of the Masque traced up to the time of Milton's "Comus." Many quaint and humorous extracts from the old writers were read, and several beautiful old settings of the songs of the period sung by Mr. A. Collard, Mr. Dan Price, and some of the Westminster Choirboys. On the 7th ult. Dr. Bridge repeated, with the aid of Westminster Abbey Chorister Boys, his Gresham Lecture explanatory of his musical gestures, as set forth in one of the series of Novello Primers noticed in THE MUSICAL TIMES for February last. The ingenious system met with the liveliest appreciation at the Academy, and there can be little doubt but that the occasion will be a memorable one for very many of the students, and will prove the origin of similar associative gesticulations by a vast army of "good little souls in nice white stoles," and others far and wide. On the 14th ult. Mr. E. F. Jacques began a series of four Lectures, the first two of which, at the special request of Dr. A. C. Mackenzie, were devoted to *Æsthetics*. The importance of the Principal's request can scarcely be over-estimated. Few subjects are less understood by students—and even by cultured musicians—than those included under the by no means satisfactory term "*Æsthetics*"; indeed, by many they are regarded as practically useless. Those, however, who attended these discourses were presented with a series of hard facts and close reasonings that quickly showed the subject to be no vague speculation, but one of great practical utility, and one, upon their thorough comprehension of which would depend no small part of their future success as composers, performers, teachers, or mere listeners. The line of argument pursued was, that the active powers of mankind were employed in "doing" and "knowing." From the former there resulted the various arts; from the latter the various sciences. Art dictated what was best to do, science supplied the reason why, and each helped the other. It was quite true science could not make a great artist, but it could help him, and much more those who were not born great. The highest results ensued when genius was married to science. It was most necessary to distinguish that which went on outside us and that which went on inside us—in other words, to distinguish between that which was objective and that which was subjective. In listening to an orchestra, for instance, outside us there only existed aerial vibrations; these only became sound by their action inside our heads. Hence the effect a composer's music made upon us was largely dependent upon our receptive powers and the train of associations it awoke in our brains. It was also highly necessary to learn to consider the abstract qualities of things apart from the things themselves. Rhythm, considered apart from its effect on the ear, left a mental image of form, and showed the connection which existed between music and architecture. This, and much more that was well calculated to make students reason, analyse, and

discriminate clearly, occupied the lecturer, who also read a number of extracts from the chief writers on aesthetics, from Pythagoras, Plato, and Aristotle, to Hanslick and Herbert Spencer.

The competition for the Goldberg Prize (baritones and basses) took place on the 12th ult. The examiners were Messrs. Bantock Pierpoint, John Bridson, and W. H. Brereton (chairman). The prize was awarded to T. Meurig James. The competition for the Santley Prize took place on the 15th ult. The examiners were Miss Annie Glen, Signor F. Paolo Tosti, and Mr. Henry R. Bird (chairman). The prize was awarded to Edith O. Greenhill. The competition for the Evill Prize took place on the 17th ult. The examiners were Mesdames Bertha Huth (*née* Moore), Marie Fillunger, and Mr. Iver McKay (chairman). The prize was awarded to Louie Howell. The competition for the Louisa Hopkins Memorial Prize took place on the 19th ult. The examiners were Mdlle. Ilona Eibenschütz, Mr. Frederick Dawson, and Mr. Harvey Löhr (chairman). The prize was awarded to Edith O. Greenhill. The competition for Messrs. Robert Cocks and Co.'s Prize for pianoforte playing (male students) took place on the 21st ult. The examiners were Messrs. Albert Fox and Arthur Somervell; and Madame Fanny Frickenhaus in the chair. The prize was awarded to Bernard Flanders. The competition for the Norman Salmond Prize (for Yorkshire students) took place on the 22nd ult. The candidates were examined by Madame Anna Williams, who awarded the prize to Sylvia Wardell. The competition for the Sterndale Bennett Prize also took place on the 22nd ult. The examiners were Miss Adelina de Lara, Mr. G. E. Bambridge, and Miss Dora Bright (in the chair). The prize was awarded to Sybil Palliser.

GUILDHALL SCHOOL OF MUSIC.

Mr. HERMANN KLEIN may be congratulated upon the general excellence of the voices and the satisfactory results of careful training displayed by his pupils at their Vocal Recital on the 21st ult., in the practice-room of the Guildhall School. Several of the vocalists, in all twenty in number, can no longer be regarded as students, save in the sense that pertains to all young artists. Of these were Miss Jessie Hudleston, Miss Maud Ballade, Miss Annie Stonex, Miss Beatrice Frost, Miss Regina Atwater, and Mr. Leland Langley. The attention of these must now be chiefly devoted to the aesthetics of their art and to the gaining of the knowledge of "deeper depths," which only comes to the majority with the lapse of time. Foremost amongst the others who showed much promise were Miss Josephine Mann, Miss Violet Morrison, Miss Annie Northcroft, Miss Edith Leslie, and Mr. T. Stirling. Mr. Klein was ably assisted as accompanist by Miss Kate A. Davies.

IMPERIAL INSTITUTE.

The second Concert of the recently-formed Imperial Orchestral Society took place on the 21st ult., when the audience greatly exceeded in number the seating accommodation which the temporary concert-room of the Imperial Institute affords. The most commendable performance of the evening was that of the first two movements of Bach's Concerto for two violins in D minor, the solo parts of which were admirably rendered by Miss Gertrude Collins and Mr. Louis d'Egville, the clever young student of the Royal Academy especially distinguishing herself by her intelligent phrasing and expressive style. Mr. C. Oberthür played with his wonted brilliancy in his Legend for the harp and orchestra, entitled "Loreley"; and the vocalists were Miss Ada Patterson and Mr. Ffrangcon Davies. The orchestra were most successful in the well known *Entr'acte* from Delibes' "Lakme" and a "Marche Indienne" by Sellenick; its performances of the "Meistersinger" Overture and the "Hungarian" March from Berlioz's "Faust" being rough and lacking in unanimity—faults which, under the conductorship of Mr. Randegger, time and future rehearsals will doubtless remove.

SIR JOHN STAINER ON "ST. PAUL."

THE Oxford Professor delivered an elaborate Lecture on the subject of Mendelssohn's "St. Paul," in the Sheldonian Theatre, which was crowded with listeners, on February 28. Having described the first conception of the work, and illustrated the difficulties in which the composer felt himself by a number of quotations from his letters, the lecturer pointed out that these passages almost warranted the drawing of a marked distinction between the two subjects of the Oratorio, the early part of which was really a church cantata on the death of St. Stephen, while the later part tended more in the direction of a concert oratorio. A great many of the numbers were carefully and appreciatively analysed, special attention being paid to the development of the chorales employed by Mendelssohn. A large number of these ancient tunes, in many of the various shapes that they had assumed at the hands of different musicians, were sung by the Professor of Music's choir, conducted by Dr. Mee. There can be no doubt that both the numbers and the intelligence of the audience who assembled to hear Mendelssohn's earlier Oratorio on the following day were largely due to the Professor's Lecture.

MUSICAL ASSOCIATION.

THERE was "war in the air" at the meeting of the Musical Association on the 13th ult., when Mr. E. Prout took the chair to listen while Mr. Walter Wyatt read his paper upon "A suggested system of chromatic harmony." Mr. Wyatt bases his new system on the hypothesis of a harmonic chord relationship between a major key and its tonic minor and relative minor keys. After defining chromatic chords as "chords containing a note or notes foreign to the diatonic scale, which, while being in themselves highly characteristic of the keys, do not in their connection with the context appear to materially disturb the tonality," the lecturer explained his theory as follows:—"In the minor key there are four chromatic concords, all of which are major. They occur upon the minor second, tonic, super-tonic, and raised submediant. By taking all the diatonic and chromatic concords in C major and transposing them into A minor, it will be seen that they embrace the whole of the diatonic and chromatic concords in C major. By selecting all the major concords in C major we obtain a major concord upon every note of what is usually termed the 'harmonic' chromatic scale. Secondly, by arranging these major concords in the order of roots progressing by fifths upwards, we obtain a complete cycle of diatonic and chromatic major concords possible in C major." The cycle so obtained forms the foundation upon which is built up the suggested system. This was further explained in an exhaustive manner that included reference to the 384th harmonic, upon which the lecturer said the first complete chromatic scale in the harmonic series began. No one contradicted this statement, or the subsequent reference to the 1,440th harmonic in support of the argument that sharps should be employed in the ascending chromatic scale; but Mr. Wyatt's earlier statements evoked animated opposition. Mr. Prout declared that a major triad on the raised submediant of the minor scale was utterly foreign to that scale, while hopelessly irreconcilable opinions were expressed by the lecturer and chairman as to what constituted a modulation. Round this point the battle raged "long and fiercely," with the usual result of confirming the respective opinions of the opponents. Finally, however, they "sheath'd their swords," not "for lack of argument," but for lack of time.

LONDON INSTITUTION.

MR. LIONEL MONCKTON'S Lecture, entitled "Opera, its evolution and present tendencies," attracted a large audience to the theatre of the London Institution on February 22. The word "evolution" has a fashionable importance just now, which causes it to be used with such variable significance that its precise meaning to the majority of people has become somewhat vague. In this instance it stood for a comprehensive sketch of the history of opera from the time of Jacobo Peri to the death of Mozart, with

some comments upon the tendencies of modern opera. Obviously to readers of THE MUSICAL TIMES the historical portion may be passed over with the remark that it instructively touched upon the most salient points. Consideration of recent operatic work inevitably introduced "the intermezzo opera." In Mr. Monckton's opinion "Cavalleria Rusticana" owes much of its success to its libretto, and brevity; and its composer has not yet given us his best work. The remarkable rejuvenescence of Verdi as seen in "Falstaff" was eulogistically commented upon, but the hope expressed that the abandonment of the overture or prelude would not be followed by other composers; a hope that will meet with the concurrence of most thoughtful minds, for the prelude, when properly constructed, undoubtedly enhances the effect of that which follows by placing the mind in an expectant and assimilative state. With regard to recent developments, the lecturer considered there were none more remarkable than those observable in what was commonly termed the modern Italian school. Germany seemed resting, and England had yet its position to gain. During the lecture an interesting series of illustrations from the operas referred to were admirably sung by Miss Edith Miller, Miss Florence Monteith, Mr. Scovell, and Mr. Charles Manners, who were accompanied by Mr. Capel at the pianoforte.

SOUTH PLACE INSTITUTE.

A LARGE audience assembled on the 18th ult., at the South Place Institute, to hear Mr. E. F. Jacques lecture upon "Robert Schumann: Composer and Critic." Considerations of the composer and his life work were preceded by a brief but comprehensive *resumé* of the social state of Europe, which so greatly contributed to the development of what is commonly termed the romantic school, of which Schumann became a prominent leader. The lecturer showed that the meaning of instrumental music, as distinguished from its beauty—its appeal to the emotions and thoughts, as distinguished from its appeal to the senses and the appreciation of form—had been growing more and more definite all through the eighteenth century, as the works of Bach, Haydn, and Mozart indicated. With Beethoven this element became so prominent as to assume a dramatic aspect; and as instrumental forms, such as the sonata, arose in obedience solely to principles of design, it was obvious that when a certain point in the development of definite expression had been reached, form and contents would no longer perfectly suit each other. One must give way, and at the beginning of this century it was not likely that men would prefer beauty of form to significance. Men had realised that the old order was changing, and that the change was due to the re-assertion of eternal realities which had been almost forgotten during the preceding century. This striving for greater definiteness of expression was briefly traced in the works of Beethoven, Schubert, and Weber, and the surroundings which influenced Schumann's life and works lucidly explained, the peculiarities of his individuality being happily shown by several amusing anecdotes. The illustrations consisted of selections from Schumann's most characteristic pianoforte pieces, which were excellently played by Miss Llewella Davies, who, ably assisted by Mr. H. C. Wilson, also gave a most effective rendering of Nos. 3, 4, and 6 from the Pianoforte Duets "Bilder aus Osten" (Op. 66); and the songs "Widmung," "Er der Herrlichste," and "Ich grolle nicht," the two first being charmingly sung by Miss A. L. Burns, and the last named expressively rendered by Mr. G. R. Betjemann.

THURSDAY SUBSCRIPTION CONCERTS.

MESSRS. WILLIAM NICHOLL, Septimus Webbe, Otto Peiniger, and Hans Adolf Brouil devoted the first portion of their programme at Princes' Hall, on the 1st ult., to works by Saint-Saëns. Contrary to custom, the popular tenor had no share in this section, but he made amends later by singing with true devotional feeling Schubert's "Ave Maria," Sullivan's "The Sailor's Grave," and "The Nameless Lassie," by Alex. Mackenzie, which was very

much liked. His three companions in the direction of the Concerts, which have now extended through three seasons without deteriorating in artistic quality, joined in the French composer's interesting Trio in F for pianoforte, violin, and violoncello (Op. 18), which was played in masterly fashion. The other instrumental piece from the same pen was the Sonata for pianoforte and violin in D (Op. 75), performed by Messrs. Septimus Webbe and Otto Peiniger with great spirit. These compositions were divided by the air from "Samson et Dalila," "Mon cœur s'ouvre à ta voix," sung with unexaggerated sentiment by Miss Elsie Mackenzie. The programme also included violoncello solos, well played by Mr. Brouil, Chopin's G minor Ballade, given with power and intelligence by Mr. Webbe, and Henschel's "Shouggie Shou, my Bairnie," which well suited Miss Mackenzie's voice.

MR. DOLMETSCH'S RECITALS.

THE two Concerts given on February 27 and the 6th ult. concluded the series devoted to English composers of the sixteenth and seventeenth centuries, a series that, to many of Mr. Dolmetsch's patrons, must have been a surprising revelation of the remarkable musical abilities of our ancestors. That we should be indebted to the enthusiasm of a foreigner for our due appreciation of the talents of our own countrymen affords another proof of the existence of a peculiar and regrettable form of national modesty which frequently causes us to underrate and ignore that of which it is our duty to be proud. The compositions of John Jenkins and Christopher Simpson supplied the programme of the first-named Concert, and those of Matthew Lock and Henry Purcell the second. Both performances happily illustrated the advanced position held by England at the period in which these composers lived, but perhaps most interest was attached to the performances of Lock's chamber music, of which probably very little if any has been heard by even musicians of antiquarian tendencies, while to most he is chiefly known by that which Mr. W. H. Cummings assures us he did not write—viz., the incidental music to "Macbeth"; such is fame! The pieces played by Mr. Dolmetsch and his company consisted of a Prelude and Fugue for the organ, from "Melothesia," a book of musical instruction published by Lock in 1673; a characteristic Suite of five pieces for the harpsichord; a Suite for four viols, the third of a set of six; and a vocal duet, "I know my Redeemer lives." All these show considerable contrapuntal ingenuity of an imitative kind, but are characterised by a vagueness of tonality that to us deprives them of great musical interest. The extraordinary advance in expressive power made by Purcell was admirably shown by the pieces selected from this composer. These included the charming songs of the four seasons from the incidental music to the "Fairy Queen," which was a popular but mangled version of Shakespeare's "Midsummer Night's Dream"; the famous "Golden" Sonata; and the fine dramatic song "Let the dreadful engines."

BACH'S "PASSION MUSIC" AT ST. PAUL'S.

BACH'S "Passion Music" (according to St. Matthew) was given in St. Paul's Cathedral on the 20th ult., in consonance with custom on the Tuesday in Holy Week. The affecting, devotional, and genuinely dramatic strains were listened to throughout with reverential attention by a congregation completely crowding the Cathedral. The noble choruses were sung by about 300 men and youths—the ordinary choir being, of course, largely augmented for the occasion—and there was a competent orchestra numbering about fifty. The large and the moveable organs were respectively played by Messrs. William and Herbert Hodge, Mr. Frederick Walker was again at the pianoforte for the recitatives, and Dr. Martin conducted. In order that the treble and alto airs might reach the assemblage at the farther end of the building, they were sung by several choirboys together, and the chief solo parts were rendered with dignity by Messrs. Kenningham, Fryer, Miles, Kempton, and De Lacy. The congregation joined in the chorales to a much greater extent than before. Bach's sympathetic music was prefaced by Stainer's beautiful setting of the "Miserere mei, Deus."

THE MUSICAL ARTISTS' SOCIETY.

THE Concerts of the Musical Artists' Society were resumed under the direction of Mr. Alfred Gilbert, the musical director, on the 20th ult., when the programme included Miss Llewella Davies's clever Sonata in E for violin and pianoforte, produced at the Royal Academy Students' Concert at St. James's Hall, on February 26 last; and the first performance of a Quartet, No. 2, in B flat (Op. 40), for two violins, viola, and violoncello, by Marie Wurm. The latter, as presented on this occasion, consisted of a fluently written *Allegro*; variations on an original theme, which would be improved by the omission of the last variation; a cleverly worked-out canon on a theme given by Dr. Joachim; and a brief and spirited *Scherzo*. The first of these works was admirably played by Miss Collins and the composer, but the latter, rendered by Messrs. Buziau, Kornfelt, Coutin, and Belinski, would have been more effective had it been more rehearsed. Three pianoforte Studies, written and played by Mr. Aguilar, and Mendelssohn's Quartet, No. 1, in E flat (Op. 12), were also included in the programme. The vocalists were Miss Henrica van Senden and Mr. Lewis Thomas, whose singing provided agreeable variety.

STRATFORD MUSICAL FESTIVAL.

THE twelfth of the annual Competitions by residents throughout Essex, and in the E. and N.E. London districts, which concluded on the 15th ult. with a Concert by the prize winners at the Stratford Town Hall, is stated to have been the most successful yet held. There were in all thirty-four contests in different branches of music during the three days devoted to the purpose, and the increase in the average of efficiency testified to the influence the Festival has exercised in the localities from which the numerous competitors were drawn. The prizes and certificates were distributed at the Concert by Sir Joseph Barnby, who prefaced his task by a few practical observations. Having addressed some words of encouragement to the unsuccessful contestants, he said that music was the purest of the arts and one to which parents could put their children without fear. Music was being extensively cultivated at present, but he hoped education would widen and develop, and not be virtually restricted to the pianoforte. Sir Joseph urged the need for more orchestras, and trusted that when he next visited the Stratford Festival orchestral performances would be a feature. He noticed that the Committee had offered a prize for an oboe competition, and that there had not been a single entry. He was not surprised, for oboe players were few, and it was a sign of the necessity for other instruments besides the violin and pianoforte being studied.

MADAME PATEY.

Few events of recent occurrence in the musical world have caused a greater sensation than the death of the artist who, for long years, was our leading English contralto. Under ordinary circumstances Madame Patey's removal would have received particular attention and excited much regret, but she was called away so suddenly, and in a manner so profoundly dramatic and pathetic, that the occurrence can only be described as thrilling. Comparisons have been made between her death and that of Malibran, who also received a mortal stroke when on the public platform. The case of Madame Patey was, however, even more impressive than its forerunner. Malibran lived for two or three days after being struck down; Madame Patey expired in no more than five hours from receiving at the hands of a Sheffield audience the highest honours it was in their power to bestow. Verily, says the wise man, "all is vanity!" The death took place in the early morning hours of February 28. The events of Janet Monach Patey's life were not such as call for an exciting record. Her early years were passed as hundreds of other girls with an inclination to music pass theirs, while the later time was one long, smooth current of success, unbroken by vicissitude and wholly lacking, save at the very close, in dramatic qualities. Her birth took place in London, May 1, 1842, and it is said, in a house closely adjoining that wherein Charlotte Dolby first saw the light.

An early tendency to music was encouraged by the child's parents, who not only placed her under the care of a teacher (Mr. J. Wass), but sanctioned her appearance as a very youthful soloist in Birmingham on some occasion the particulars of which are not before us. This, however, must be regarded as an isolated event. In course of time Miss Whytock—to use the name by which she first became publicly known—joined Henry Leslie's Choir as an amateur, and was occasionally chosen to take part in the incidental solo of the works performed by that body. These opportunities brought the future artist into notice, and led to a formal entry upon professional life, which may be said to have begun in earnest in 1865, when she was engaged by Mr. Lemmens for a provincial tour. The young contralto's progress in public favour, aided by a beautiful voice, together with a certain breadth and repose of manner characteristic also of Madame Sainton-Dolby, proved rapid, and from that time till her lamented death Madame Patey remained at the head of concert contraltos. During many years, no festival was held to be complete without her, and there were but "maimed rites" at Oratorio performances if she were not present. Composers of new works rejoiced in her assistance at their production; wherever she went, in point of fact, success followed. It was chained like a captive to her car of triumph. In 1866, Miss Whytock married Mr. J. G. Patey, himself an able artist and an intelligent adviser. In 1871 Madame Patey went to America as one of a concert troupe; four years later she fulfilled engagements in Paris, and, not long since, visited Australia, everywhere winning personal regard. During her absence at the Antipodes, younger singers came to the front in England; the result being that, on her return, with powers no longer what they once were, Madame Patey's appearances became comparatively few; the result being a determination to retire at the close of a farewell tour, which had nearly ended when Death claimed his victim. Madame Patey will long be remembered for the remarkable qualities of her true contralto voice, for her complete mastery of every work she took in hand before the public, and for a style which represented all that is best in the traditions of English concert singing. This is not the place in which to discuss her private virtues, remembrance of which heightens the grief of her friends. Madame Patey's remains were interred at Brompton Cemetery on the 7th ult., in presence of a great crowd of sympathisers.

OBITUARY.

WE regret to announce the following deaths:—

On the 17th ult., the Rev. R. BROWN-BORTHWICK, vicar of St. John's, Clapham, and formerly of All Saints', Scarborough, widely known as the editor of the "Supplemental Hymn and Tune Book," and one of the editors of "Church Hymns." Mr. Borthwick also wrote and composed a number of hymns and tunes, and translated H. Barbedette's "Life and works of Stephen Heller."

On the 8th ult., Mr. GWYLLYM CROWE, who was for several years Conductor of the Covent Garden Promenade Concerts, for which he composed several catchy waltzes. Amongst these one or two, notably the "See-Saw" Waltz, achieved almost phenomenal popularity. He did not display any particular gifts as a conductor of classical music, but he deserved well of musical amateurs by giving frequent performances of certain important works which were, till then, but little known.

At the moment of going to press we hear, with great regret, of the death of Sir ROBERT STEWART, Professor of Music at Dublin University, which took place on the 24th ult.

WILHELM IMMANUEL BAER, General-Intendant of the Dresden Court Theatre; on February 19, at Dresden, aged eighty-two.

GIOVANNI MASUTTO, professor at the Musical Institute, Treviso, esteemed writer on musical subjects; at Venice, on January 30.

PHILIPP FAHRBACH, the well-known composer of dance music; on February 15, at Vienna, aged fifty-four.

LOUIS DELANNOY, for nearly fifty years professor of the violoncello at the Conservatoire at Lille, and for fifty-one years violoncellist in the orchestra of the Grand Theatre of that town.

MDLLE. THÉRÈSE VERBRUGGE, Concert-singer and professor of singing at the Lille Conservatoire; at Lille, aged fifty-four.

LOUIS HEYGESI, violoncellist, teacher at the Cologne Conservatoire, formerly a member of the famous Florentine (Jean Becker) Quartet; on February 27, at Cologne, aged forty.

EMILIO ARRIETA, one of the most distinguished composers of Spain, director of the Madrid Conservatoire, and author of some fifty Zarzuelas (two-act comic operas); on February 12, at Madrid, aged seventy.

FRANCISCO ASENJO BARBIERI, professor at the Conservatoire, Madrid; the most popular composer of Spain and author of numerous Zarzuelas. He was founder of the Madrid Concert Society, and as such became a pioneer of the music of the great German masters. He died at Madrid, aged seventy-one.

CESARE ARIA, composer and conductor, and formerly president of the Bologna Academia Filarmonica; at Bologna, aged seventy-three.

EUGEN ALBRECHT, violinist, founder of the St. Petersburg Chamber Music Society, and inspector of music to all the Imperial Theatres; at St. Petersburg, on February 9, aged fifty-two.

AUGUSTE CAUNE, composer of numerous works for orchestra, pianoforte, and strings; motets, a mass, an Oratorio, "The Golden Calf," &c. For many years he was organist at the Church of Saint Joseph, Marseilles, in which town he died, aged sixty-eight.

J. P. MAURIN, professor of the violin at the Paris Conservatoire, and pupil of Baillot; one of the founders of the "Société des derniers quatuors de Beethoven," and member of several quartets. He died on the 16th ult., at Paris, aged seventy-one.

The Marquis ACHILLE DE LAUZIÈRES DE THÉMINES, for over thirty years musical critic of the Paris paper *La Patrie*, in which he signed his feuilletons "De Thémines." He translated a great many libretti of French operas into Italian, and Italian libretti into French, besides which he wrote a number of original works of this class.

SIGNOR TOSTI has been appointed Professor of Singing at the Royal Academy of Music.

The eminent Flemish writer on music, M. Edmond Vander Straeten, has just brought out, in a limited edition, an interesting account of Charles V. as a musician. It is published at Ghent, by Jules Vuylsteke, and includes a composition attributed to that famous monarch.

We are glad to hear that, owing chiefly to the energetic advocacy of Miss Wakefield, the Westmoreland County Council have at last consented to include music as a subject for which grants will be paid under the Technical Education Act. This is a victory for perseverance, and should encourage others throughout the country to importunities on behalf of music.

The final examination for fourteen Open Free Scholarships has recently taken place at the Royal College of Music. The total number of candidates applying throughout the United Kingdom was 419. Of these fifteen were absent from illness, twenty-nine were disqualified on various grounds, and the remainder were examined by the honorary local examiners, at ninety-four centres, on January 31, and reduced to 145. Owing to various causes, eight of these subsequently withdrew, and the remaining 137 were brought up for final examination at the College itself. The following are the names of the successful candidates:—Pianoforte: Beatrice Cerasoli, South Kensington; Ernest P. Swan, London. Singing: Louisa Kirkby Lunn, Manchester; Agnes H. Nicholls, Cheltenham; Leon Zagury, Liverpool. Organ: Tom Haigh, Wakefield. Violin: William J. Read, Walsall; C. Barré Squire, Swansea. Violoncello: Robert P. Jones, Barmouth. Wind Instruments—Oboe: Albert C. Horton, Plumstead. Bassoon: Edwin J. Cox, Swindon. Trumpet; Robert C. S. de Courcy, Hammersmith. Composition: Percy Harmon, Kentish Town; William M. Y. Hurlstone, Norwood. The examiners report that the competition this year has been unusually severe, and the standard of performance has risen considerably since former examinations.

REVIEWS.

Clavierstücke. Von Johannes Brahms. Op. 118 and Op. 119. [Berlin: N. Simrock.]

THE pianoforte may not be the king of instruments, and yet all the great composers have been fond of it; all have revealed through it some of their brightest joys and deepest sorrows. Brahms, like Schumann, commenced by writing much for this instrument, only, unlike his predecessor, he worked on larger lines, and produced three important Sonatas, Op. 1, 2, and 5. To that form he has never returned in his solo pianoforte compositions; there followed Ballades, Variations, Waltzes; then, after a considerable interval, came two Rhapsodies, and, last year, two books of short pieces similar to the present ones. Of those now under review, Op. 118 contains six numbers. No. 1 is an Intermezzo, sombre in colour, passionate in character; strangely does the long *appoggiatura* note on the accented beat disguise the tonality of the opening phrase. At the close, the inversion of the chord of the minor thirteenth, rendered still more mournful by the restless bass, followed by the major tonic chord, offers a happy contrast. No. 2, also an Intermezzo, opens with a graceful, delicate theme, somewhat *à la* Mendelssohn. The middle minor section, with its canonic imitations and dreamy disposition, offers attractions of a different kind. No. 3, Ballade, is full of energy, at least in the principal section; and the harmonies of the accompaniment are interesting. An enharmonic modulation leads to a quiet, soothing middle episode. The contrast of keys in the two sections is striking: the first is in G minor, the second in B major. No. 4 is again an Intermezzo. Imitation is prevalent throughout, and is especially prominent in the middle major portion. But while skilful in treatment, the piece is not lacking in feeling. No. 5, a Romanze in F, is a real gem. A soft, gently flowing theme of eight bars is twice repeated, with varying accompaniment, and then follows an *Allegretto grazioso* in the major key of the submediant; after which, with slight variation, and in still briefer form, the principal theme is heard once again. The *Allegretto*, though more modern in character, is akin to the "Musette" Gavotte in Bach's D minor Suite. The two sections of this Romanze differ in outward appearance, yet are intimately connected. No. 6, Intermezzo, in the mournful key of E flat minor, is a weird, sad piece; and the sombreness is relieved only for one moment, when the theme in the relative major key enters; loud minor chords are soon heard, followed by a passionate delivery of the principal theme. The composer must indeed have been in sorrowful mood when he penned this piece. Op. 119 opens with an Intermezzo, an *Adagio* movement of quiet, though somewhat formal character. Nos. 2 and 3 each bear a similar title. They both contain many interesting points in harmony and rhythm, yet there are traces in them of the midnight oil. No. 4, a Rhapsodie, is bold and Hungarian-like in character; it is by no means comfortable to play. Taken as a whole these new compositions are of higher interest than the set which appeared last year.

Octavo Anthems. Nos. 436—441.

[Novello, Ewer and Co.]

HARVEST Festivals are as yet far distant, but organists and choirmasters will do well to bear in mind new compositions suitable for these joyous occasions. Of this nature are "Man goeth forth to his work," by Arthur Carnall, and "I will greatly rejoice," by W. A. C. Cruickshank. The first is a full anthem written in a solemn and dignified style, and quite within the means of Parish Church Choirs, though containing phrases which display the influence of modern music. The next is rather more elaborate. A bright and vigorous chorus in D leads to a quieter and very tuneful tenor solo and chorus, a *réprise* of the opening section, slightly varied, bringing the anthem to an effective conclusion. No. 438, "Let not your heart be troubled," by Myles B. Foster, is described as an easy full anthem—and so it is, although the composer indulges in unprepared discords very freely. These have an effect of unrest, which is, perhaps, designed, for the close on the words "I will give you rest" is reposeful and charming. No. 439, "Praise

the Lord, O my soul," by T. P. Royle, for treble solo and chorus, is a cheerful, unpretentious little anthem, without any special characteristics to which it is desirable to call attention. Rather more ambitious in structure is "Before the heavens were spread abroad," by Horatio W. Parker. It opens solemnly with a chorus *Grave*, leading to a quicker and more extended movement, "The morning stars sang together." Some striking key transitions in the accompaniment are followed by a brief tenor solo, which is repeated, with variations, in chorus, the anthem coming to a pompous and even brilliant climax. The last for the present is "Thy mercy, O Lord," by George Garrett. This is described as a Festival anthem for tenor solo and chorus. It opens in grandiose fashion, and the first choral movement is considerably extended, though elaborate contrapuntal writing is avoided. Another somewhat lengthy section for tenor solo and chorus, chiefly in alternation, is followed, after a full close, by a dignified double chorus, hymn-like in character, bringing the composition to a thoroughly church-like conclusion.

Novello's Part-Song Book. Second series. Nos. 685—697. [Novello, Ewer and Co.]

We commence our notice of the latest numbers of this popular publication with mention of an attractive and rather quaint and florid, but quite easy four-part song, "When Flora decks," words by J. Cunningham and music by Noel Johnson. No. 686, "I think on thee in the night," by Elizabeth Fédarb, is pleasing, but more quiet, placid, and sentimental. No. 687, "The evening wind," by F. G. Harper, is a setting of verses by "Christabel"; the music is strophic and very tender, with sensuous harmonic progressions rather suggestive of Spohr. A brief setting of Herrick's lines, "To daisies not to shut so soon," by J. D. Davis, No. 686, has nothing in common with antiquarian music, for it is distinctly modern in style. The final cadence is fresh and effective. No. 689, "Beauty, arise," by Kellow J. Pye, is an Ode to Hymen, the words being by Thomas Dekker, 1599. The music is unpretentious and reposeful; indeed, if adapted to sacred words, it would make a pleasing little anthem. Shakespeare's familiar lines, "It was a lover," receive another musical illustration in No. 690, by Charles Wood. The setting is singularly dainty and piquant, and if sung with crispness and refinement should be much appreciated by lovers of unaccompanied part-music. Florid music for voices is rather out of fashion at present, but "Sweet Thrush," by J. Danby, No. 691, might well be taken in hand by choirs, or, preferably, a quartet of single voices. It is very pretty, but it needs highly finished singing. The last six on our list for the present are Spohr's Op. 120, with excellent English words translated from the German by the Rev. J. Troutbeck. Although these delightful little pieces are scarcely known as yet in this country, the name of their composer is a guarantee of their excellence, and we may add that, if practicable, they should be sung without accompaniment.

Masters of French Music. By Arthur Hervey.

[Osgood, McIlvaine and Co.]

MR. HERVEY'S book may be warmly recommended not only to all admirers of French music, but to every lover of the art. The author is in thorough sympathy with his subject, while, at the same time, his long experience as an English critic prevents him, while recognising the merits and beauties of French music, from being blind to its weaknesses and defects. The composers whose lives and works are most fully treated of are Ambroise Thomas, Charles Gounod, Saint-Saëns, Jules Massenet, Ernest Rey, and Alfred Bruneau; brief but comprehensive comments being also made upon Victorin Joncières, Théodore Dubois, Charles Marie Widor, Benjamin Godard, Emile Paladilhe, Gervais Bernard Salvayre, César Franck, Vincent d'Indy, Gabriel Fauré, Emmanuel Chabrier, and others. The value and interest of the criticisms are much increased by the quotation of contemporary French critical opinions, and amusing anecdotes which convey, better perhaps than could otherwise be done, the peculiarities of temperament of the various composers. Deductions from present tendencies can scarcely be made without reference to the past, and thus many a seasonable word is said

concerning past composers whose works have exercised an important influence on the music of modern France. Prominent amongst those thus referred to is Meyerbeer, concerning whom it is justly said: "It has been too much the fashion in recent years to decry the works of Meyerbeer, and to lay stress upon their shortcomings whilst giving but a grudging half-hearted acknowledgment of the many undeniable beauties that pervade them. Against so unjust a verdict I desire emphatically to protest, for however much Meyerbeer may have sacrificed for the sake of effect, there can be no doubt that he contributed in a large measure towards raising the operatic standard, then at a very low level. If we find the rich crop of wheat not devoid of chaff, we must at any rate admit that the former is of excellent quality. To be the author of 'Les Huguenots,' the fourth act of 'Le Prophète,' and the music to 'Struensee,' not to speak of many another dramatic masterpiece, is in itself a sufficient title to rank amongst the greatest musicians of the age." One of the most interesting portions of the book is that devoted to Saint-Saëns, who, in his works, is aptly described as "Janus-like, keeping one side of his head turned towards Bach, Handel, and Beethoven, whilst he finds means with the other to gaze at Liszt, Wagner, and Gounod." Most readers of this instructive volume will probably quickly turn to the chapter headed "Alfred Bruneau," and they can scarcely do so without profit to themselves. Preceding his remarks by saying, "It has always appeared to me to be idle to attempt to impose one's ideas upon the relative merits of a composition on those whose disposition is antagonistic to its due appreciation," the author argues in favour of Bruneau's procedures with a calmness and completeness that will gladden the hearts of this composer's admirers. The book also contains portraits and *fac-simile* specimens of the scores of the leading French composers commented upon, and a most useful list of their principal works, together with the dates of their production.

Three Songs. By Johann Sebastian Bach. Edited, with a pianoforte accompaniment, by C. A. Barry.

[Novello, Ewer and Co.]

INTEREST in these songs is at once awakened by the following note by the Editor which appears on the first page: "Anna Magdalena Bach, the second wife of Johann Sebastian Bach, possessed two 'music-books,' into which it was her wont to copy out such pieces, both vocal and instrumental, as took her fancy, and to which her husband occasionally contributed. The three songs, now for the first time made available for general use, are to be found in their original shape in Vol. 39 of the Leipzig Bachgesellschaft's edition of Bach's works." Mr. Barry's editing necessitated the provision of suitable accompaniments—for Bach had only written the vocal melody in the now obsolete soprano clef, together with a slightly figured bass—and the suggestions of *tempi* and marks of expression that seemed in accordance with the master's intentions. These important particulars have been admirably supplied, and the collection should be acquired by every lover of Bach, not merely because of its antiquarian interest, but for its musical value. The character of the three songs may be gathered from their titles—viz., "Gedenke doch, mein Geist, zurücke" (Consider well, my soul), "Bist du bei mir" (Stay thou with me), and "Erbauliche gedanken eines Tabaksrauchers" (Edifying thoughts of a smoker), the English translations of which have been admirably supplied by C. F. Herman. The first two are suitable to a soprano voice, and the last may be recommended to the attention of baritone vocalists.

Tabulatura Nova. By Samuel Scheidt. Für Orgel und Clavier. Herausgegeben von Max Seiffert.

[Breitkopf and Härtel.]

NOR the least of the many advantages which the art or music derives from large publishing firms is the republication of works which change of taste and various developments have caused to be neglected. In the majority of instances republication not only means rescue from undeserved oblivion, but the preservation of valuable indications of the prevalent modes of thought and practices of our forefathers.

The fine edition of Scheidt's "Tabulatura Nova" now under review is a remarkable example of these facts. The work was originally published as a whole in Hamburg in 1624, when it marked the beginning of a new era in the treatment of the organ—i.e., the banishment of the clumsy and insufficient so-called German tablature and the introduction of what may be termed the *virtuoso* element into organ playing combined with contrapuntal development. The work is in three parts, the last of which by its style and treatment of the pedal part will appeal most strongly to organists. The first two parts, indeed, are more in sympathy with the harpsichord than the organ. The *virtuoso* element predominates and many of the pieces are too secular in character for present church use. The third part, however, is entirely intended for employment in the sanctuary, and, amongst much that is indicative of the spirit which animated worship in the seventeenth century, includes examples of the music played according to the usages of the time between verses of the Magnificat and other portions of the service, which were sung or intoned unaccompanied by the choir or officiating priest. This part also contains Luther's version of the Creed with its melody in the Dorian mode, several hymns arranged to be played instead of sung, many of which would make impressive voluntaries. To the organist who takes an interest in the history of his instrument this music will appeal with especial significance when it is remembered that it was published more than sixty years before Johann Sebastian Bach was born.

Robert Schumann's Werke. Herausgegeben von Clara Schumann. Serie XIV. Supplement.

[Breitkopf and Härtel.]

This is an Appendix to Messrs. Breitkopf and Härtel's complete edition of Schumann's works. It includes several compositions which are now published for the first time—e.g., the Andante and Variations for two pianofortes (Op. 46) in their original form—viz., as a Quintet for two pianofortes, two violoncellos, and horn in E flat—a unique combination! According to tradition, the arrangement for two pianofortes only was made at the request of the publisher to whom this Quintet was offered in the first instance. There are also the five Studies which were at first intended for the "Etudes Symphoniques" (Op. 13), but afterwards omitted from both of the editions published during Schumann's lifetime. Other novelties are a *Scherzo*, written as the second movement of the third Pianoforte Sonata (Op. 14), and a *Presto Passionato* originally meant for the *Finale* of the second Sonata (Op. 22). Further, the volume contains three songs and a duet, and the final piece is Schumann's last musical thought—viz., a Thema composed on February 7, 1854, three weeks before his attempted suicide. Five variations which the unfortunate composer wrote on this theme are not to be given to the world. No less an artist than Johannes Brahms is the editor of this interesting volume. In the short preface which he has written for it he makes touching reference to the said Thema and its author: "It seems to speak to us as if it were the kind greeting of a departing spirit, and we think with veneration and emotion of the glorious man and artist." How it appealed to Brahms we know from the beautiful variations for Pianoforte Duet (Op. 23) which he wrote upon it, and dedicated to Schumann's daughter, Julie.

Organ Arrangements. Edited by George C. Martin. Nos. 17 and 18. [Novello, Ewer and Co.]

The first of these transcriptions consists of Corelli's Concerto Grosso in C (No. 10), a work that lends itself very well to organ treatment, the vigorous character of the music being unalloyed by frivolous ornamentation. Each of the movements is suitable as a church voluntary. The arranger is Mr. A. B. Plant, while Mr. James Shaw is responsible for No. 18, a *Passeccaille* in B minor, by Couperin. This is an extremely piquant and generally effective piece of moderate difficulty, and ought to please a wide circle alike of performers and listeners. Dr. Martin may be urged to continue his labours in unearthing buried treasures of the seventeenth and early eighteenth centuries.

Songs from Shakespeare. Edited by Professor Bridge. [Novello, Ewer and Co.]

THIS interesting collection consists of the earliest known settings of some of Shakespeare's most beautiful lyrics, which served as musical illustrations to the editor's recent lectures on the music of Shakespeare at Gresham College. The handy little volume contains two settings each of "O mistress mine," "O willo, willo," "Full fathom five," and "Where the bee sucks," and single settings of "It was a lover and his lass," "Take, O take," and "Come unto these yellow sands," the composers being Thomas Morley, W. Byrd, J. Wilson, R. Johnson, J. Banister, and P. Humfrey. A brief preface supplies antiquarian information concerning the various songs, most of which possess a musical value and charm that should ensure their speedy addition to the repertory of every cultured vocalist as well as to the library of all Shakespearean devotees.

Awake, put on thy strength. Anthem. By F. R. Greenish, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

THIS anthem was composed for the annual Festival of the Haverfordwest District Musical Association last year, and is selected to be sung with orchestral accompaniment at the annual Choral Festival at Longwood Parish Church, Huddersfield, during the present year. It therefore comes to us with good credentials, which it may be said at once are well deserved. The opening chorus is bright and straightforward, and is followed by a chorale, the words, "O that birth for ever blessed," being reprinted by permission from "Hymns Ancient and Modern." A brief tenor solo and chorus in a somewhat quiet vein lead to the final chorus, which, commencing fugally, works into another hymn, "O ye heights of Heaven, adore Him," with which the anthem concludes in imposing fashion.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

A CONCERT of unusual excellence was given by the Philharmonic Society in the Ulster Hall on the 1st ult., when the Society closed its season with a very fine performance of Mendelssohn's Oratorio "St. Paul." The local orchestra was considerably strengthened with players from Sir Charles Hallé's and other bands across the Channel, and the chorus represented the full vocal strength of the Society. The soloists engaged were Miss Medora Henson (soprano), Mr. J. Leyland (tenor), and Mr. Andrew Black (bass), the alto being taken by a member of the Society. All the beautiful effects of this delightful composition were brought out, under the direction of Mr. F. Koeller, the Society's talented Conductor, to whom the credit is due of having given the finest performance of this work yet heard in the city. Mr. Andrew Black created a great impression by his artistic singing, and Miss Henson and Mr. Leyland were fully equal to their respective parts.

On the 7th ult. an exceedingly interesting Concert was given in the Ulster Hall in aid of the "Institute of Journalists' Orphan Fund." The building was crowded to excess, and the financial results must be equal to the most sanguine anticipations of the promoters. The Concert, which was entirely miscellaneous, was contributed to by Mdlle. Noemi Lorenzi, who made a most favourable impression; Miss Elsner, whose singing also gave much pleasure; Mr. Edwin Rennie, who always pleases a Belfast audience; Mr. W. Franklin, from Mr. Valentine Smith's Opera Company, who is a great and deserved favourite here; Mr. W. Hillier, tenor; and Miss L. J. A. McLean, contralto. Among the instrumentalists were Herr Theodore Werner, solo violinist; Mr. Lawrence Walker, solo pianoforte, and the band of the Yorkshire Regiment. Herr Louis Werner and Mr. Thomas Pictou acted as accompanists.

The Belfast Orchestral Society gave its third and last Concert on the 15th ult., under the conductorship of Mr. Thomas H. Crowe; and Mr. G. C. Ferguson gave his annual Concert of Irish music, on the 16th ult., in the Ulster Hall, assisted by Miss Elsie Connolly, Madame Julia Ryan, Mr. Edwin Rennie, and Mr. F. Smith.

Lord, I call upon Thee.

April 1, 1894.

ANTHEM FOR SOPRANO SOLO AND CHORUS.

Ps. cxli. 1, 2; cxlv. 17-19.

Composed by ARNOLD D. CULLEY, F.C.O., A.R.C.M.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante con moto.

VOICE.

ORGAN.

Sw. p

cres.

Ped.

$\text{♩} = 108.$

SOPRANO SOLO.

p

Lord, I

dim.

Ch. p

senza Ped.

call up - on Thee, haste Thee un - to me, Lord, I call up - on Thee,

Sw.

Ped.

haste Thee un - to me, haste . . Thee un - to me, Lord, I

Ch.

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The Musical Times, No. 614.

(1)

call up-on Thee, haste Thee un - to me, and con - sid - er my voice when I

This system features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line begins with a half note 'call', followed by eighth notes 'up-on Thee', a quarter note 'haste', eighth notes 'Thee un - to me', and a half note 'and con - sid - er my voice when I'. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

cry un - to Thee. Let my prayer be set forth in Thy sight as the

Sw.

The second system continues the vocal melody with 'cry un - to Thee.' and 'Let my prayer be set forth in Thy sight as the'. The piano accompaniment includes a 'Sw.' (Swell) marking over the bass staff.

in - cense, .. and let the lift - ing up of my hands, the lift - ing up of my

The third system contains the vocal line 'in - cense, .. and let the lift - ing up of my hands, the lift - ing up of my'. The piano accompaniment continues with chords and moving lines.

hands be an even - ing sac - ri - fice, an even - ing

poco rit.
Ch.
poco rit.
senza Ped.

The fourth system features the vocal line 'hands be an even - ing sac - ri - fice, an even - ing'. The piano accompaniment includes markings for 'poco rit.', 'Ch.' (Chorus), 'poco rit.', and 'senza Ped.' (without pedal).

sac - ri - fice.

Sw. a tempo.
poco rit.
Ped.

The fifth system contains the vocal line 'sac - ri - fice.'. The piano accompaniment includes markings for 'Sw. a tempo.', 'poco rit.', and 'Ped.' (pedal).

The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in

ALTO.

The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in

TENOR.

The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in

BASS.

The Lord is righteous in all His ways, and ho - ly in all His works, the Lord is righteous in

Moderato. ♩ = 132.

f *Gt.*

Ped.

all His ways, and ho - ly in all His works. The Lord is nigh un - to all them that call up - on

all His ways, and ho - ly in all His works. The Lord is nigh un - to all . .

all His ways, and ho - ly in all His works. The Lord is nigh, is nigh un - to all

all His ways, and ho - ly in all His works. The Lord is nigh un - to all .

mf

Him, yea, all . . such, yea, all . . such as call up - on Him faith - ful - ly, as call up - on Him

them, yea, all . . such, yea, all . . such as call up - on Him faith - ful - ly, as call up - on Him

them, yea, all . . such, yea, all such as call up - on Him faith - ful - ly, as call up - on Him

them, yea, all . . such, yea, all . . such as call up - on Him faith - ful - ly, as call up - on Him

cres.

faith-ful-ly. He . . will ful-fil the de-sire of them that fear . . Him, He al-so will hear their

cres.

faith-ful-ly. He . . will ful-fil the de-sire of them that fear . . Him, He al-so will hear their

cres.

faith-ful-ly. He . . will ful-fil the de-sire of them that fear . . Him, He al-so will hear their

cres.

faith-ful-ly. He . . will ful-fil the de-sire of them that fear . . Him, He al-so will hear their

dim.

cry, and will help . . them,

dim.

cry, and will help . . them, He will ful-fil . . the de-sire of them that

dim.

cry, . . and will help . . them,

dim.

cry, and will help them, He will ful-fil . . the de-sire of them that

f

He will ful-fil . . the de-sire of them that fear Him, He al-so will

mf

fear Him, He al-so will

f

He will ful-fil . . the de-sire of them that fear Him, He al-so will

mf

fear Him, He al-so will

mf

senza Ped.

hear their cry, and will help . . . them, He al - so will hear their cry, and will help them,

hear their cry, and will help . . . them, He al - so will hear their cry, and will help them,

hear their cry, and will help . . . them, He al - so will hear their cry, and will help them,

hear their cry, and will help . . . them, He al - so will hear their cry, and will help them,

. . . will hear their cry, . . . and will help them, . . . and will help them, He

will hear their cry, and will help them, and will help them, He

will hear their cry, and will help them, . . . and will help them, He

will hear their cry, and will help them, and will help them, He

al - so will hear their cry, and will help . . . them, and will help them.

al - so will hear their cry, and will help . . . them, and will help them.

al - so will hear their cry, and will help . . . them, and will help them.

al - so will hear their cry, and will help them, and will help them.

Sv. p. rall.

Ped.

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(To be continued.)

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(To be continued.)

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FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

BY

FRANKLIN TAYLOR.

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte *technique*, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

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EDWIN ASHDOWN

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TORONTO.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month several musical events of exceptional interest have taken place. Unfortunately, we were debarred, for reasons well known, from the promised enjoyment of Dr. Parry's "Hypatia" music—which the composer was to have conducted in person—at Mr. Stockley's Concert of February 22. At this Concert Mr. Leonard Borwick made his appearance for the first time here. His performance of Beethoven's Concerto in E flat ("The Emperor") was a truly masterly and perfect one; in his playing modern development of style seems happily combined with the true classic spirit. Mr. Borwick also gave some short pieces by Mendelssohn, Schumann, and Liszt, at the close receiving a veritable ovation from his delighted audience. The band (considerably enlarged on this occasion) performed, for its chief numbers: Beethoven's C minor Symphony, a set of Chromatic Waltzes by Cyril Kistler, and Wagner's "Walkürenritt." The rendering of the Symphony was irreproachable—never, indeed, have we heard Mr. Stockley's orchestra play better than on this occasion. It speaks much for the musical resources of this city that eight horn players, not to speak of strengthened flute, oboe, bassoon, and trombone parts, can be had at call for Wagnerian requirements, without any need of outside assistance. We can but regret, however, the threatened extinction altogether of the trumpet; in a little time, we fear, the trumpet will, for concert purposes, be as obsolete as, say, the serpent or the basset horn. It is a great pity: can nothing be done? Miss Hilda Wilson was the vocalist on this occasion.

Messrs. Harrison, according to their custom, engaged Sir Charles Hallé's band for the final Concert of their season, on the 5th ult. The orchestral works performed were: Dvořák's Symphony (No. 4) in G, Beethoven's Festival Overture, Wagner's "Rienzi" Overture, and Massenet's "Fête Bohème." The Town Hall was filled from top to bottom, and the audience was an exceedingly enthusiastic one. Certain amateurs have since been ventilating their emotions in the columns of the local papers. They would have such an orchestra established here as a permanent institution—if Manchester can afford to sustain such, why not Birmingham? &c. It is to be regretted, however, that some of these writers in their zeal overlook Mr. Stockley's admirable efforts altogether. It is not players that are wanting here, but patronage of a sustained and proper sort. Lady Hallé played in Spohr's "Dramatic" Concerto (violin) and produced some Irish pieces by Professor Stanford; while Sir Charles himself appeared as pianist in Chopin's Impromptu in F sharp minor and Liszt's "Walderauschen." Madame Alice Gomez and Mr. Edward Lloyd, as vocalists, put the finishing touches to a brilliant programme.

Miss Adelina de Lara gave a Recital at the Masonic Hall on the 1st ult. Two Romances of Schumann (Op. 28), the Ballade in G minor of Chopin, and some miscellaneous pieces by Tschaiakowsky, Mendelssohn, Paderewski, and Rubinstein were Miss de Lara's solos. She also took part with Mr. Edward Howell (violin) in Mendelssohn's Variations in D minor (Op. 17) and in Brahms's Sonata in E minor (Op. 38). Miss de Lara was well supported by her Birmingham friends.

The Birmingham String Quartet gave the fourth Concert of its series on February 27. Mr. W. H. Henley, as on previous occasions, was leader of the party; the solo pianist was Mrs. Richardson; the vocalist, Miss Edith Ryland. Some novelties were introduced, notably a very tuneful if not profound Quartet (in G, Op. 79) for strings, by Antonio Bazzini; and a Sonata for violoncello (in F) by Marcello—very cleverly rendered by Mr. A. J. Priestley. Miss Ryland pleased greatly in some melodious little songs of Hans Sitt and Rubinstein. Very good attendances at these Concerts seem to augur well for the future of this young and very enterprising Society.

Mr. Turner completed his opera season—a phenomenal record of eleven weeks—on the 10th ult., at the Grand Theatre, with a performance of "La Sonnambula," followed by Dibdin's "Waterman." Mr. Turner, as the genial and ever-welcome Tom Tug in the latter piece, more than satisfied his many admirers. There was a remarkably

full house. We must not forget to report a commendable production of "Fidelio" by Mr. Turner's company since last writing.

An Amateur Operatic Society, under the conductorship of Mr. F. W. Beard, after long and careful preparation, gave four performances of "Faust" at the Theatre Royal, on the 7-10th ult. Different performers appeared on alternate nights, the *Marguerites* being Miss Nellie Gosnell and Miss Nellie Brown. The performances altogether were very creditable; certainly no expense was spared in the matter of dress and general "getting-up," while artists and audiences appeared equally enthusiastic.

The Amateur Orchestral Society presided over by Mr. Halford has given a performance of the "Elijah," Mr. Halliley, at his popular Saturday Concerts, has again drawn good audiences; Signor Alsepi, the clever (blind) performer upon the concertina, and Mr. Hopkins, with his "silver bells," once more coming at his judicious call. We must not overlook, in conclusion, the production (upon the 10th ult.) of a new cantata, "The Crusader," by Mr. Thomas Facer, whose work, though of the facile sort, is remarkably melodious and attractive. Mr. Facer is a Tonic Sol-fa teacher under our School Board, and is well experienced in the writing of choral works intended for the exercise and pleasure of the "growing" public.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual Concert of the Society of Bristol Gleemen, which took place on the 7th ult., was the chief musical event of the month. The novelties, so far as the Society is concerned, were Abt's "Come, fisher-boat, come," Stehle's "Polish Patriotic Song," and Otto's "Come, O gentle night," which, although more or less difficult, were praiseworthy interpreted and met with marked favour. The soloists of the evening were Mr. C. Gregory, Mr. J. W. Davey, and Mr. W. H. Wickes, who sang with discrimination and taste, and whose efforts were rewarded by hearty approval. Mr. W. J. Kidner, the Conductor, and the Society are to be congratulated on the success of the Concert.

At Redcliffe Church, on February 27, a new Passion Cantata, "The Man of Sorrows," from the pen of Dr. C. W. Pearce, was sung, under the direction of the author. The work follows the lines of the "Crucifixion," the story being set forth by solos and choruses, hymns being introduced for congregational use. Master Hicken and Mr. J. H. Ward were the soloists, and Mr. J. W. Lawson presided at the organ. On the evening of the 13th ult. Stainer's "Crucifixion" was repeated at Redcliffe Church, where it has been frequently done.

Mr. George Riseley, in distributing, on February 20, the prizes and certificates won by the students of the Kingswood College of Music, referred with gratification to the establishment of an Orchestral Class in connection with the College, and expressed the hope that the study of bowed and wind instruments might spread and that permanent local orchestras might be a thing of the near future.

Master Cyril Tyler, the boy soprano, was the chief attraction at the ballad and instrumental Concert given at the Victoria Rooms, on the 1st ult.

The last of the series of Concerts organised by Messrs. Harrison took place at Colston Hall on the 19th ult., and was an artistic success.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE mixture of extreme piety and of narrow-mindedness which so characterises us sometimes leads to situations savouring somewhat of impiety. Palestrina's "Missa Papæ Marcelli" is surely the most profoundly ideal of sacred music. It was composed a century and a half before Protestantism had been dreamed of, for the services of a church which was Catholic in the widest sense. It was on this occasion undertaken for the first time in Scotland by the most lavishly endowed choir in Edinburgh, in tercentenary memory of the great composer, and yet St. George's Choir was banished from the noble dome, and it was even forbidden to hold its practices in sacred precincts so long as its attention was taken up with a work branded by the

"Mass" (a word abhorred of all the descendants of the mythical Jenny Geddes) and associated with the name of an actual Pope. And so the congregation saved their temple from pollution and went to the Music Hall to see the choir in evening dress, and amid the blaze of gas and the secular atmosphere of an ordinary concert-room vigorously to applaud such music as Pius said St. John must have heard in his vision, and such profoundly moving thoughts as the "Et Incarnatus" or the "Agnus Dei."

While fulfilling only a manifest duty in this protest we must not forget to express our thanks and praise to Mr. Hartley, who was at such pains to compass a worthy rendering of the monumental work. In spite of the unsuitable environment the work made a very deep impression on a large audience. Other numbers were Mendelssohn's "Judge me, O God," Gounod's "Come unto Him," and Sterndale Bennett's "O that I knew," in all of which the unaccompanied choir showed equal care and attained similar success.

Ere this is published Mr. Henschel's first campaign will have come to an end. It has been in every sense a triumph, and it is pleasant to hear that the amalgamation of the rival schemes will next season remove all opposition. Mr. Henschel has enjoyed advantages which no predecessor in Scotland ever enjoyed, a long season and unlimited rehearsal being the chief of these; and in consequence the Scottish Orchestra has reached a point of perfection, in breadth of style, unanimity of sentiment, and fineness of *nuançe*, to which all have borne testimony.

At the ninth Concert, on the 12th ult., Mozart's immortal G minor Symphony received an almost ideal interpretation and Miss E. M. Smyth's "Anthony and Cleopatra" Overture received a fully worthy interpretation. Mr. Francis Gibson, a local pianist, was recalled for his rendering of a not too interesting Concerto by Hiller, and Mrs. Henschel added to her great popularity by her extremely artistic singing of Liszt's "Lorelei" and songs by Schubert and Kahn.

The Edinburgh Choral Union showed the results of Mr. Collinson's careful training in "Samson," on the 5th ult. A large audience gathered in the Music Hall to hear the ever interesting work. With the exception of a little want of proportion in the alto part, the chorus was in excellent form and sang with great spirit and abundant effect. Madame Dews was loudly cheered for her expressive rendering of the contralto music. The other soloists were only moderately successful, and a very unequal orchestra, professional and amateur, did but scanty justice to the accompaniments.

The time-honoured annual Chamber Concert of the Philosophical Institution attracted a good audience to hear Dr. Joachim, Signor Piatti, and Miss Fanny Davies in a delightful programme. Miss Louise Phillips was the vocalist and at once established herself in the good graces of the audience.

The Literary Institute Hall was very well filled when Mr. Moonie's Male Voice Choir gave its annual Concert. Mr. Moonie has produced "The Desert" on more than one previous occasion, so that the choir is thoroughly familiar with the delightful cantata and the performance was proportionately successful. Markull's effective cantata "Roland's Horn" was the other choral work, and was also very well sung. A small but efficient orchestra, under Mr. Dambmann, accompanied.

The Stirling Choral Society gave a successful performance of Gounod's "Mors et Vita" on the 6th ult., and much credit is due to Dr. Allum, the Conductor, and the Executive of the Society, for placing this fine work before their audience in so worthy a manner. The orchestra and chorus numbered 150, their work calling for high commendation. The soloists were Mrs. Haden, Miss Meredith Elliott, Mr. E. Branscombe, and Mr. Andrew Black. Mr. Scott Hunter presided at the organ.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the closing Concert of the Glasgow Choral Union, on the 1st ult., Dr. Joachim, Mr. Piatti, and Miss Fanny Davies once more charmed their countless admirers

hereabouts, and with a programme which contained many good things—albeit a stronger bill of fare might easily enough have been provided. Everybody, however, listens with delight to Dr. Joachim's incomparable playing of Bach's "Chaconne," has full sympathy with Mr. Piatti's reverent care of "Kol Nidrei," and, as regards the Schumann and Beethoven Trios, only one opinion found currency amongst the audience—that of perfect satisfaction with the ensemble. The vocalist was Miss Louise Phillips, a new-comer, who soon made many friends by reason of her excellent voice and cultured style.

The Scottish Orchestra Company has had the field to itself during the past month, but the musical public were, we dare say, more concerned with the rumours current from time to time regarding an amalgamation of the Glasgow Choral Union and the organisation just named. Everybody was in "touch" with a coalition which would be honourable to both parties, the negotiations were of an exceedingly harmonious nature, and at length a solution of several difficult enough problems was happily discovered. It is not needful to enter into details, except to say that Mr. August Manns will have charge of the orchestra for a limited period during next season, the larger portion of the work falling, however, to Mr. Henschel, who proposes to occasionally take his men to London in connection with his Symphony Concerts. It was also decided to have a joint Concert on the 29th ult., and for which Beethoven's Choral Symphony was placed in rehearsal. The Concerts given by the Company last month were hardly of uniform excellence, and the programme maker was not, truth to tell, always at his best. Nevertheless some admirable work was accomplished by Mr. Henschel and his band, and amongst the novelties we had Miss E. M. Smyth's highly-promising Overture to "Anthony and Cleopatra." Miss Ilona Eibenschütz came North to play in Beethoven's E flat Concerto (No. 5), but the work is somewhat beyond the powers of this rising young pianist. A Wagner programme, arranged in chronological order, drew a large audience to the Popular Concert on the 10th ult. Five movements from Rubinstein's "Ocean" Symphony were given on the 17th ult., and at the twelfth Classical Orchestral Concert Lady Hallé was heard in Dr. A. C. Mackenzie's beautiful "Highland Ballad" for violin and orchestra, the programme otherwise containing Mendelssohn's "Scotch" Symphony and Mr. MacCunn's Overture "Land of the Mountain and the Flood." At the fifth Chamber Concert of the series, Brahms's B flat major Quartet (Op. 67) had a very fine interpretation at the hands of Mr. Sons and his trusted coadjutors, and the leader of the party excelled in his solo from Bach's Sonata in E.

Much interest centred in the seven performances of Gounod's "Mirella," which were brought to a close on the evening of the 3rd ult. The opera was produced under the auspices of the Glasgow Athenæum School of Music. There were no fewer than three casts, the fine band and chorus numbered seventy performers, and the stage management and scenic adjuncts were singularly good. On each occasion the audiences drawn to the beautiful concert-room in Buchanan Street were large, and so great was the success of the "Pastoral" that it will in all probability be revived next autumn. The Principal of the School, Mr. Allan Macbeth, conducted, and again showed the excellence of the material under his direction. A few nights later on, opera was also to the fore at the Athenæum, where the Orpheus Club, conducted by Mr. James Barr, gave three highly meritorious performances of the "Pirates of Penzance" to crowded houses. Good work has, moreover, been accomplished during the past month by some of our smaller choral societies, and in this respect it is pleasing to record the continued popularity of Mr. A. R. Gaul's cantatas. On the 1st ult., for example, the Pollokshields United Presbyterian Church choir gave, successfully, the Birmingham composer's "Israel in the Wilderness"; the fluent choral writing in "Una" was in the safe charge of the Greenhead United Presbyterian Church Choir on the evening of the 7th ult.; and another of Mr. Gaul's works, "The Ten Virgins," had the place of honour in the programme of the Woodside Church Musical Association. The performance of the last-named cantata was also decidedly good. It may, by the way, be of interest to note that "Una" is under rehearsal by the

Glasgow Academy Choir. The Kyrle Choir has invariably something of import to say for itself, and at the annual Concert, on the 12th ult., a large and influential audience enjoyed an artistic performance of Gounod's "De Profundis" and selections of an unusually high order. There was also some remarkably good music at the "At Home" given on the 9th ult. by the West of Scotland section of the Incorporated Society of Musicians. Dr. A. L. Peace delivered a short address, and acquitted himself admirably as chairman. Anderton's "Wreck of the Hesperus" formed the leading feature in the programme of the Pollokshields Philharmonic Society on the evening of the 13th ult., a cantata to which every justice was done by Mr. John Cullen's well balanced choir; and the Kelvinside Free Church Choristers must also be felicitated on their performance of Stainer's "The Crucifixion"—another signally favourite work in the Glasgow district—on the 19th ult.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Two Concerts have been given by the Philharmonic Society since the last summary of local news was written. At the first of these, on February 27, Liszt's "Legend of St. Elizabeth" was performed, and at the other, on the 13th ult., a miscellaneous programme was given. The Oratorio named above is the only really important work given this half-session by the premier Society, and there seems to be a consensus of opinion in regard to the waste of choral ability at each of the other five Concerts, where for the most part brief pieces of only secondary importance have been allotted to the choristers. The one work, however, served to maintain its credit, a very excellent reading of the Hungarian writer's music being accorded. In all respects the "Legend of St. Elizabeth," which is especially adapted to societies of large resources, received a thoroughly adequate interpretation under Sir Charles Hallé. The veteran conductor lent distinction to the second Concert of the two named in the present notice by contributing to an otherwise not particularly high-class programme a very fine reading of Beethoven's C minor Concerto. The Musical Society gave, on the 6th ult., at St. George's Hall, a performance of Mendelssohn's "Elijah," under Mr. D. O. Parry; but the effort was hardly of equal merit to previous performances by the same body of choristers, while, as to some extent shadowed forth herein a month ago, the band proved unequal to the music of the greatest of modern Oratorios. Gounod's "Redemption" was the work selected for this year's special Lenten musical services at the pro-Cathedral, and highly creditable performances resulted. Mr. Burstall, who was at the organ, had arranged that his accompaniments should be augmented by brass instruments, tympani, and harp, and while the vivid orchestral colour of Gounod's score was of necessity found wanting, a generally excellent hearing was accorded of the famous Birmingham Oratorio.

Having chronicled such a trilogy of important events, there is unfortunately but little more to be said of choral Liverpool. As stated herein over and over again, instrumental music seems always to take the lead in the second city. At the last Concert of the Sunday Society, on the 5th ult., in St. George's Hall, in addition to the regular orchestra, the services of a large military band and the grand organ were requisitioned, and a couple of thousand would-be auditors are reported to have been crowded out. The fourth Concert of the Orchestral Society took place on the 3rd ult., at the City Hall, selections from Raff's G minor Symphony and a large amount of other high-class music attracting a very large audience. Too late for present notice, Mr. E. Goossens announced a specially good programme for the 27th ult. The Societa Armonica gave a Concert on the 16th ult., and the Wirral Orchestral Society has been in evidence at Birkenhead.

On the same side of the Mersey Gade's "Crusaders" and "Spring's Message" were given by the Wallasey Musical Society, on the 12th ult., under Mr. W. I. Argent, with band and chorus of 150 performers. The same very fine cantata—the one first-named—has been in hand at Waterloo, where Mr. Appleyard conducts the leading local society; and at Birkenhead itself this gentleman has

Mozart's "Requiem" in hand with the St. Cecilia Society. At Rock Ferry, Mendelssohn's "Elijah" has been given by Mr. Pemberton's Society, with small orchestra and Mustel organ accompaniment.

The recent resignation of Mr. W. T. Best, who it may be remarked has been granted a pension of £240 by the Corporation, still exercises the minds of many people, and all sorts of suggestions have been made as to his successor. One idea submitted to the committee dealing with the matter embraces the appointment of a Musical Director, who would also be the recognised Corporation Organist for public functions and the like, and who would conduct certain of the regular weekly Recitals. The chief feature of such a scheme, however, lies in the fact that, were it adopted, all the leading organists of the district would be laid under contribution, and a friendly spirit of emulation would be set up, while a continual change of musical thought would be secured. Nothing will, however, probably be settled for some little time to come at least.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE musical season is ending here rather spiritedly. Not for many years, before the 15th ult., have we had a performance of Handel's great masterpiece "Israel in Egypt," and though the rendering could not be said to have been by any means perfect, still the dignity of the choral portion was very impressive, and some inadequacy in the solos did not so much matter. Somehow the mass of orchestral sound seemed insufficient, and the two sections of the choir could not, in the Free Trade Hall, be stationed far enough apart to make the responsive phrases thoroughly effective; but they showed how vigorously Mr. Wilson had prepared them. A fortnight before a still greater audience assembled for the annual presentation of the "Elijah," and was rewarded by a rendering much more replete with point and vivified with greater spirit. Mr. Santley managed his voice carefully, reserving force for the two more important songs without depriving the minor portions of the *Prophet's* part of their charm of earnestness and passion. The intermediate Concert—the last of the orchestral evenings—was, in every respect, a success. A crowded house, a perfect rendering of Beethoven's Symphony (No. 4, in B flat), Dr. Joachim's playing of his "Hungarian" Concerto, and, in combination with Lady Hallé, of Spohr's Duet in D, sufficed to make a most attractive programme, which Miss Thudichum enlivened by some extremely artistic singing. She has been here several times this season, and is steadily winning her way. If she would not, sometimes, unduly force a voice which is quite strong enough for the largest room, and of far too good a quality to be recklessly treated, she would disarm the critic. Sir Charles Hallé's thirty-seventh season has thus passed by, not without vicissitudes in its earlier part, but with a brilliant ending.

Mr. Pyne's Saturday Evening Organ Recitals at the Town Hall still retain a popularity, the more remarkable when contrasted with the apparent difficulty in other towns of keeping alive an interest in such serious music. The Concerts of Mr. Cross and of Mr. Barrett compete for the patronage of the lovers of lighter works. The friends of Mr. G. W. Lane also assembled by thousands on the 10th ult., to reward him for his exertions on behalf of his Philharmonic Choir during the winter months.

At the Concert Hall, Miss Wakefield gave an interesting Lecture-recital illustrative of Schumann's songs, &c. There was much to charm, as there always is about Miss Wakefield's work; but perhaps the claims she made on behalf of her hero were rather greater than could readily be granted. A few evenings later, on the 12th ult., the attendance at the last of Mr. Willy Hess's Chamber Concerts showed the hold which the meetings are obtaining. During the short season the gatherings have grown larger and far more enthusiastic, until it becomes a question of practical politics whether, as the real lovers of music are, in the Concert Hall as in the larger Free Trade Hall, found almost exclusively in the gallery, it would not be wise to throw the whole room open at popular prices, and to get rid of the handful of chilly people who condescend to give

a kind of semi-fashionable patronage to the sparsely occupied reserved seats, and discuss their domestic arrangements during the performance. The quartet playing of Messrs. Hess, Briggs, Spielman, and Fuchs in Beethoven's No. 2 of Op. 59 was perfect; and if, with the aid of Mr. Leonard Borwick, the Quintet (Op. 34) of Brahms pleased less, the fault certainly was not with the executants. For his solo Mr. Borwick selected Schumann's "Carnaval."

A similarly gradual increase of interest has followed the series of Concerts given by Messrs. Harrison, of Birmingham; and the fourth proved that, with a really good all-round programme, no exorbitantly remunerated star is needed. Mr. Lloyd rather undervalued the musical feeling of the audience. He would, if possible, have been still more loudly applauded had he chosen songs of a somewhat higher standard. The Meister Glee Singers furnished quite enough of the lighter element; and the violin and pianoforte solos of Miss Nettie Carpenter and Miss Muriel Elliott were, evidently, not above the warm appreciation of the people.

I regret that a paragraph, somehow appended to my last letter, gave increased publicity to an erroneous report, which originated, I believe, with one of the most influential of the London daily papers. The application made for a charter for the newly established College of Music here—which has already obtained Royal sanction of the most decided kind—contains no petition for power to confer "degrees." That authority belongs to, and will shortly be exercised by the Victoria University, the *locale* of which institute is in its senior college, viz.—the Owens College of this city. It may be interesting to some of your readers to learn that the Owens College has been the first in this country to devise a lengthened course of instruction qualifying for graduation; and that the first batch of students is now approaching the close of the third, and final, year. Each session has brought an increasing number of students, and there is now no doubt of the firm establishment of a curriculum which is qualified to turn out musicians skilled in the modern practice as well as in the ancient lore of their art. The Owens College is liberally affording all aid to the Royal Manchester College of Music, and it is to be hoped and expected that the friendly co-operation of the two institutions may be crowned with success, and that musical education here may henceforth rest upon a firmer basis than heretofore.

Dr. Watson's selection of music for the last meeting of his Vocal Society, on the 21st ult., was admirable; the balance of tone was as good as ever, and the improvement of the choir under his guidance was maintained.

The Royal Carl Rosa Company, at the Theatre Royal, is a very welcome change after a prolonged season of pantomime. During the six weeks' campaign several novelties are promised, and the "Faust" of Berlioz and the "Rienzi" of Wagner have attracted crowded audiences. It was but natural that Sir Charles Hallé should be invited here, as in Liverpool, to conduct the first performance of a work which, in England, owes so much to his persistence.

Among the smaller undertakings the Chamber Concerts of Mr. Bauerkellen and of Mr. Haddock should be mentioned.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

AT Longton Town Hall, on the 1st ult., Mr. F. A. Challinor, of Zion Chapel, presented his new cantata, entitled "Manhood's Springtime." The soloists were Miss Penn and Miss Walthall (of Hanley). Mr. J. Moss conducted a large choir and the work was most creditably performed.

The seventh and last of the present Meakin series of Popular Concerts was given at the Hanley Victoria Hall, on Monday, the 5th ult., and a large audience welcomed the artists. Miss Nelly Asher (*vice* Madame Emily Spada, indisposed), Miss Sarah Berry, Messrs. Henry Piercy, Charles Copland, Philip Cathie (violin), and Clement Locknane (pianoforte) formed the Concert-party.

The performance of "Solomon," on the 8th ult., by the Hanley Glee and Madrigal Society, created unusual interest in musical circles. The vigorous committee can be complimented upon the success of its efforts to introduce unknown works to the music-loving public of this industrial centre. A strong list of principals was first issued, but almost at the eleventh hour three out of the five had, through indisposition, to secure substitutes. The revised list, happily, was a strong one, and with one exception a worthy representation was given of the masterpieces. Madame Emily Squire, Miss Nellie Gosnell, Miss Jennie Rankin, Mr. James Leyland, and Mr. Shaw were the principals. The chorus, conducted by Mr. James Garner, was in excellent form and was heard to great advantage in the grand double choruses, "Shake the dome and pierce the sky" calling for special mention. A capable orchestra, under the leadership of Mr. Fred Ward (of Birmingham), rendered valuable aid, while Mr. T. Johnson, at the organ, rendered efficient service. The crowded audience displayed a lively and intelligent interest in this, the first local presentation of "Solomon," many being in attendance for over five hours.

The choir of the Hanley Presbyterian Church repeated Dr. George F. Root's "Under the Palms," on the 13th ult., before a large audience. The object was to raise funds to carry out the structural alterations of the choir seats planned by their Conductor, Mr. J. A. McGregor. Misses Walthall and Bradbury, and Messrs. W. and H. Morrey gave the solos, and the augmented choir sang the stirring music with vigour and taste. Mr. F. Walker was the Organist, and Mr. J. A. McGregor the Conductor.

The united choirs of the Wesleyan Chapels of North Staffordshire (numbering 400 voices), under the leadership of Mr. G. Butler, sang a varied selection of Part-songs at the Victoria Hall, on the 15th ult.

On the 15th ult. news reached Stoke that Dr. J. G. U. West, Chairman of the Triennial Festival Committee, and one of the honorary secretaries of the Potteries Philharmonic Society, had died at Madeira within a few hours of his arrival there. The genial kind-hearted doctor was a great favourite in local musical circles, and his loss will be severely felt in the administrative work, where his musical enthusiasm found its chief outlet.

The Duke of Sutherland presided at the Triennial Festival Committee's Financial Meeting. A balance of £24 in hand is the result of the local efforts. The customary votes of thanks closed the proceedings.

Mr. E. Boote conducted at Providence Chapel, Cobridge, on the 19th ult., an operetta, entitled "Fairy Kindheart."

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Choir was rewarded with a good audience on the 5th ult., when it gave a capital performance of Sullivan's "Prodigal Son." The recent change of policy, in occasionally performing oratorios or cantatas as a change from a continuous round of unaccompanied part-songs, &c., is apparently bringing good results, inasmuch as already, within twelve months, three works little known in Nottingham have been performed, and the public interest in the doings of this fine choir has increased. The principals on this occasion were Miss Maggie Davies, Miss Jessie Marshall-Ward, Mr. Harry Stubbs, and Mr. Dan Price. A full orchestra was engaged, and the performance of the Oratorio and the miscellaneous second part, under the direction of Mr. Marshall-Ward, left little to be desired.

On the 8th ult. Mr. William Allen gave his last Classical Concert for the season. The executants were Dr. Joachim, Herr Willy Hess, Mr. Rawdon Briggs, Herr Carl Fuchs, Mr. J. Holme, and Miss Cantelo. Bach's Double Violin Concerto in D minor was splendidly performed by Dr. Joachim, Herr Willy Hess, and Miss Cantelo; the latter also played Beethoven's Sonata Appassionata. Other pieces in the programme (which, despite its length, was eagerly listened to) were Brahms's Pianoforte Quartet in G minor (Op. 25) and Mendelssohn's Posthumous String Quintet in B flat (Op. 87). A large audience warmly greeted Dr. Joachim.

The Sacred Harmonic Society gave "St. Paul" on the 15th ult., the principals being Miss Medora Henson, Miss Meredith Elliott, Mr. Piercy, and Mr. Watkin Mills. With a fine band, and the chorus of the Society under the direction of Mr. John Adcock, nothing but a good rendering could be expected; the principals contributing to the excellence of the performance. Rumours of the intentions of the Committee as to next season point to a continuance of their very conservative leanings to old or well-tried favourites, whether in oratorio or in the modern craze for operatic recitals. There is no prospect at all of the Society doing anything with its now splendid resources in the production of some of the fine works of the modern English school.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

MR. F. CUNNINGHAM WOODS, the Organist of Exeter College, has been very much before the musical public of Oxford during the last term. At the beginning of it, the University Dramatic Society brought out some charming incidental music to "The Tempest," composed by him for its rather limited orchestral resources; and at the end (March 1) he made his first appearance as Conductor of the Choral and Philharmonic Society. Mendelssohn's "St. Paul," which was the work chosen for this occasion, is not exactly an easy thing on which to commence with a comparatively strange band and chorus; but the performance was a very good one, the main defect being some raggedness in the strings. Miss Maggie Davies, Miss Dora Barnard, Mr. Charles Chillely, and Mr. Norman Salmond were excellent in the solo parts, and the Society and its new Conductor are to be congratulated on the success that was achieved. One most hopeful sign of the growth of an artistic spirit here was that the large audience reserved their applause for the close of each part.

Mr. Farmer's Concerts at Balliol College have been resumed after an interval. Their chief features have been a programme of chamber music for wind instruments and a performance of Mr. Farmer's "Requiem" in memory of the late Master of the College. There was a large orchestra of excellent players, who had an opportunity of displaying their skill in Beethoven's Seventh Symphony.

The public Classical Concerts, thanks to Dr. Joachim, who played twice, have again been a financial success. Three of the series were given during the Lent Term: two chamber music programmes, which elicited a somewhat lukewarm interest, and an Orchestral Concert, the programme of which included Beethoven's Violin Concerto for Dr. Joachim. Such an attraction naturally drew a very large audience, and the Concert was in every respect the best ever given in this series.

Sir John Stainer's Lecture on "St. Paul" is dealt with elsewhere. On the 8th ult. the Rev. F. L. Cohen lectured (for the Professor) on "Traditional Synagogue Music." The lecturer proved most learned and interesting throughout; his theories as to the preservation of the traditional tunes by the Jews of Northern Europe and as to the true interpretation of the headings of the Psalms were especially striking. But certainly the most impressive portion of the programme was the illustrations that were sung by Mrs. Cohen. Not for many years has a singer with such a beautiful voice and admirable method been heard in Oxford, and the Synagogue melodies, as sung by her, will not readily fade from the memories of those who were fortunate enough to hear them.

Of ordinary Concerts it is impossible to give any account—they were innumerable. It must suffice to say that amongst the artists of distinction who have played or sung here during the eight weeks of term have been—Miss Evangeline Florence, Miss Fillinger, Mrs. Trust, the late Madame Patey, Miss Una Bruckshaw, Madame Bertha Moore, Miss Fanny Davies, Mr. Ben Davies, Mr. Watkin Mills, Herr Schönberger, Mr. Ludwig, Mr. Whitehouse, Mr. Frederick Dawson, Mr. Sauret, and the Meister Glee Singers. It can hardly be thought strange that many of these had to perform to an audience quite unworthy of their merits.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

THE Lenten season brings musical matters to a standstill here, and there is very little to record this month.

Mr. Alfred Foley's new Society, which he has named the Salisbury Philharmonic Society, gave its first Concert on the 29th ult., too late for detailed notice. In addition to Mendelssohn's "Hear my Prayer," the programme included some good choral numbers, amongst them being the Bridal Chorus from Cowen's "Rose Maiden." The chorus numbered nearly a hundred, and there was a fairly complete orchestra led by Mr. Frank Bartlett. Miss Elsie Mackenzie, Miss Rica Wrightson, and Mr. Alfred Wetten were the principal vocalists, and Miss Awdry, a talented lady amateur, played a Scarlatti-Tausig Pastorale and "Concert dans les bois" (Schmidt) as pianoforte solos. The Conductor was Mr. Foley, and the Rev. H. W. Carpenter officiated as accompanist.

The Wilts Oratorio Society, of which Mr. Edwin Nunn is the Conductor, is preparing Bach's cantata "My spirit was in heaviness" and Haydn's "Creation," to be performed at the forthcoming Concert, which will take place next month at Devizes.

The next Concert of the Southampton Philharmonic Society will take place on the 17th inst., when Sir Joseph Barnby's cantata "Rebekah" will be performed under the direction of the composer.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

AT Leeds the Subscription Concerts came to an end on February 28. Sir Charles Hallé, with his band of eighty performers, supplied a most interesting programme of orchestral music, including such masterpieces as Schubert's "Unfinished" Symphony and the "Oberon" and "Tannhäuser" Overtures. To Schubert's lovely music the fullest justice was done, and it is not often we have heard it so sympathetically played. Miss Eisele, a pianist who has recently settled in Leeds, played Beethoven's great Concerto in E flat with ability and vigour, being particularly successful in the first and second movements. Mr. Watkin Mills sang Wotan's "Abschied" which, though so familiar to London audiences, had never before been heard in Leeds, with great power and just expression; but his fine voice was heard to greater advantage in the less exacting baritone air from "La Reine de Saba." The past season of these Concerts has been unusually successful. The subscription list has been the largest on record, and the net result is that a balance of fully £200 remains towards the expenses of next season, to which the committee are looking with a lighter heart than usual. On the 9th ult. there were two Concerts of some importance in Leeds. Mr. Christensen gave the second of his Concerts, and was assisted by Messrs. E. Elliott (violin) and A. Bolton (violinello) in a performance of Beethoven's great B flat Trio, together with some lighter compositions by the Concert-giver. Mr. B. Bury was the vocalist. The Railway Servants' Annual Concert in aid of their Orphan Fund has become a very popular institution, thanks chiefly to Mr. F. R. Spark, whose influence has been exerted to obtain the gratuitous help of artists of the highest standing. At the Concert which took place on the 9th ult., Messrs. Edward Lloyd and Watkin Mills were his chief attractions. Madame Stone Barton, Miss Rosa Green, Messrs. Alfred Hollins (pianist) and Gilbert Jackson (tenor) also took part in a programme requiring no description, but giving pleasure to a large audience. On the 13th ult. Mr. Edgar Haddock gave one of his Musical Evenings. The clever performances of Master Cyril Tyler, the juvenile vocal phenomenon, were the sensation of the evening. Miss Ella Russell, being an adult, was less sensational, though she sang finely. Mr. Carl Fuchs was the violoncellist, Miss Maude Cater the pianist, and Mr. Haddock himself the violinist.

The Concert given on the 14th ult. by the Leeds Philharmonic Society, of which Mr. Alfred Broughton is the Conductor, was of unusual interest. Smart's "Bride of Dunkerron" and Sullivan's "Kenilworth," both written for a Birmingham Festival just thirty years ago, are so

seldom heard as to be regarded as revivals. The chief point of interest in the programme, however, was a cantata by Mr. F. Kilvington Hattersley, written specially for the Society. "King Robert of Sicily" is taken from Longfellow's poem of the same name, and the story of King Robert's pride, humiliation, and repentance is so suited for musical treatment as to make it a matter for surprise it has not before been made more use of by composers. It is laid out by Mr. Hattersley for soprano, tenor, and two basses as principals, together with chorus and orchestra. The music is as varied and interesting as the poem. The melodies are spontaneous and the treatment highly dramatic. The fullest use is made of the orchestra to obtain picturesque and striking effects, and for the most part with good results. The parts for the instruments of percussion would, however, bear pruning. The vocal writing presents a good many difficulties, and perhaps it might in a few places be possible to improve the declamation; but both chorus and solo parts are always vigorous and individual. The performance suffered from want of preparation so far as the band was concerned—indeed, we understand that circumstances made it impossible to have a single full rehearsal. The chorus, however, was excellent, and of the principals Miss Medora Henson and Mr. Andrew Black left nothing to be desired. Mr. Iver McKay, who took the tenor part, was apparently not sufficiently familiar with the music to be able to do it justice. Mr. T. J. Bellingham was an efficient representative of the second baritone part. Mr. Hattersley conducted his cantata, which was very warmly received. It is certainly so interesting a work as to warrant the belief that it will prove popular with choral societies.

The Bradford Permanent Orchestral Society has given two Concerts since we last wrote. On February 24 the Overtures "Ruy Blas" and "Di Ballo" (Sullivan) were played with great spirit under Mr. W. B. Sewell's direction. Miss Isabella Donkersley's very artistic performance of Max Bruch's Violin Concerto in G minor was the most important feature of the Concert, Haydn's "Farewell" Symphony supplying a lighter element. Miss Annie Albu was the vocalist. At the last Concert of the season, on the 10th ult., Dr. Charles Vincent conducted his "Storm" Overture, or orchestral ballad, a musical illustration of Longfellow's "Wreck of the Hesperus." In this clever work, while keeping to the main lines of the classical overture, the composer has followed every detail of the ballad with great ingenuity. Even the dialogues between the *dramatis personæ* are represented by instrumental passages, and Dr. Vincent does not shrink from attempting to illustrate musically such an incident as that in which "the Skipper, after two bars' meditation, blows a whiff from his pipe, and laughs a scornful laugh." It may be doubted whether the gain from such minute tone-painting is commensurate with the trouble and ingenuity expended over it, but there can be no doubt of the skill and musicianship shown in the composition. Mendelssohn's G minor Pianoforte Concerto was very dashing played by Mr. Fred. Dawson, and Miss Marie Lummert was the vocalist. On the 2nd ult. the last of the Bradford Subscription Concerts took place. Beethoven's Eighth Symphony, Spohr's "Dramatic" Concerto, played with the utmost refinement by Lady Hallé, and Cherubini's Overture, composed for the Philharmonic Society, were the most important features of an admirable programme. The performances by Sir Charles Hallé's fine band were of a very high level of excellence. Madame Vasquez was the vocalist, and sang pieces from "Tannhäuser," "Cavalleria," and "Pagliacci." Her *vibrato* was too persistent for her singing to be altogether acceptable. On the 9th ult. the Bradford Old Choral Society gave Handel's "Samson," the principals being Madame Emily Squire, Miss Sarah Berry, Messrs. J. Leyland and W. Thornton. The choruses were sung with power, under Mr. Hartwell Robert Shaw's able conductorship. On the 16th ult. Berlioz's "Faust" was performed by the Bradford Festival Choral Society, of which Mr. W. H. Garland is the Conductor. The principals were Miss Medora Henson, Messrs. Iver McKay and Watkin Mills. The performance was of unusual excellence, the band being the most complete and efficient the Society has ever got together. Mr. Mills's fine impersonation of *Mephistopheles* was a prominent feature of the performance.

The chief work in the programme of the Huddersfield Glee and Madrigal Society's Concert, on February 27, was Mr. Gaul's cantata "Joan of Arc." The performance was a good one, but it cannot be said that the work was quite worthy of the powers of the Society, being better fitted for village choral societies. Miss Rose Long, Messrs. Lloyd James and Riley were the soloists, and Mr. J. E. Ibeson was the Conductor. On the 6th ult. the eleventh of the Subscription Concerts took place, and proved one of the least interesting of the series. Miss Rosina Isidor, Madame Alice Gomez, Mr. P. Newbury, and Mr. H. Thorndike were the vocalists, Mr. Max Pauer the pianist, and Mr. Ronchini the violoncellist. The last Concert of the series was given on the 20th ult., the London Military Band and the choir of the Huddersfield Glee and Madrigal Society supplying the chief part of the programme. On the 9th ult. a fine performance of Mendelssohn's "Elijah" was given by the Huddersfield Choral Society. Mr. Andrew Black was a thoroughly satisfactory representative of the *title-rôle*; Miss Thudichum's fine voice was heard to advantage in the soprano part, though it was at times a trifle too prominent in the concerted music; Miss Marian McKenzie had an easy task in the contralto music, and the only member of the quartet whose singing was unworthy of the occasion was the tenor, Mr. Kelson Truman, whose exaggerated style was anything but commendable. Mr. John Bowling conducted.

On February 20 the Hull Vocal Society gave a Concert, at which Cowen's cantata "St. John's Eve" and Schubert's "Miriam's Song" were the principal features. Miss Carter, Miss Jessie Langford, Messrs. Brozel and Aston were the soloists. Mr. J. W. Hudson conducted, and in the second half of the programme an agreeable "Intermezzo" of his own composition was performed. On the 9th ult. the Batley Choral Society, under Mr. Bowling, gave a Concert performance of "The Bohemian Girl," a work bearing this treatment better than operas of more dramatic texture. The soloists were Madame Fanny Moody, Miss Lily Moody, Messrs. John Child and Chas. Manners. Balfe's work was also given by the Morley Choral Society, on the 14th ult., under Mr. A. Benton; Miss Ada Lee, Messrs. Blagbro and Thornton being the principal vocalists. On the 8th ult. the Halifax Choral Society, of which Mr. Garland is the Conductor, gave a Concert the programme of which consisted of the first part of Mendelssohn's "St. Paul," followed by Handel's "Acis and Galatea." Save that the orchestra was not able to do complete justice to Mendelssohn's music, the performances were excellent. Mr. Ffrangcon Davies's singing of the air "O God, have mercy," could hardly be surpassed for sincere and unexaggerated expression. Miss Medora Henson, Miss Edith Wilson, and Messrs. Blagbro and Brearley were thoroughly at home in their respective parts, Mr. Blagbro's singing of "Love in her eyes sits playing" deserving especial mention for its perfect refinement. The chorus showed intelligence and an exceptionally finished vocal style. On the same date the Barnsley St. Cecilia Society gave Mascagni's "Cavalleria Rusticana," under Mr. Alfred Benton's direction, to a crowded audience. The principals, Miss Amelia Sinico, Miss Annie Roberts, Mr. J. D. Trotter, and Mr. J. Ridding, were thoroughly at home in their music, and the chorus was heard to advantage in the "Regina Cœli." Mendelssohn's "Elijah" was the subject of the Dewsbury Choral Society's final Concert on the 13th ult. The performance was one of considerable excellence "all round," and presented several interesting features, the readings adopted by the Society's Conductor, Mr. G. H. Hirst, showing much thoughtfulness and individuality. The principal soloists were Madame Adelaide Mullen, Miss Sarah Berry, Messrs. H. Beaumont and David Hughes. Of these, Miss Berry distinguished herself most, the beauty of her voice and her unaffected style being worthy of the highest praise. On the 14th ult. the Cleckheaton Philharmonic Society gave a miscellaneous Concert. Mr. Willy Hess's masterly violin playing was the chief feature of the Concert, in which Madame Mullen, Mr. H. Beaumont, and Mr. Douglas Powell also took part. Some part-songs were sung, under the conductorship of Mr. W. H. Wright.

On the 8th ult. a Pianoforte and Violin Recital was given by Mr. E. E. H. Norris, at Rotherham. With Mr. Bromley

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Booth as violinist, the Concert-giver was heard in Beethoven's Sonata in A minor (Op. 23). Mr. Booth's powers were well displayed in the brilliant Rondo Capriccioso of Saint-Saëns, and Mr. Norris played a very varied selection of pianoforte music with much taste and ability. Miss Margaret Hoare was the vocalist. The Keighley Musical Union gave a very creditable performance of "Israel in Egypt," on the 20th ult. Miss Bond was the soprano soloist, Miss Berry—whose singing of "Thou shalt bring them in" was the most finished performance of the evening—the contralto, and Mr. W. Evans, the tenor. The chorus, under Mr. A. Burnley's conductorship, was powerful, but occasionally seemed to lack a sufficiently intimate acquaintance with the music.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

The annual performance of "The Messiah" at Christmas by the Philharmonic has become such an established success that the Society has decided to produce the "Creation" annually during Lent. The first annual performance took place at the Windsor Hall on the 7th ult., and the size and the enthusiasm of the audience effectually banished any doubts which might remain in the minds of the Committee as to the wisdom of the step they have taken. The chorus and orchestra numbered 275 and an excellent performance was given. Mrs. Mina Schilling, of New York, made a very successful *début* in Montreal. Mr. W. H. Rieger did full justice to the tenor music, and Mr. Conrad Behrens sang the parts of *Raphael* and *Adam*.

The Society comes before the public in April, on the occasion of its Fifth Annual Festival, with a programme of exceptional merit, which is attracting more than local interest. The first Concert will be devoted to Grieg, the cantata "Olav Trygvason" being produced for the first time in America. At the last Concert, Wagner's "Flying Dutchman" will be given in full.

On the 8th ult. the fourth of the Clapham Philharmonic Concerts took place at the Clapham Assembly Rooms, the work performed being nothing less than Dr. A. C. Mackenzie's beautiful and powerful Oratorio "The Rose of Sharon." The work is not an easy one, although, on the other hand, it presents no difficulties which an average choir could not surmount if the necessary amount of enthusiasm—without which, according to Schumann, nothing genuine is accomplished in art—is brought to bear on it. If the performance under notice was not altogether as good as could have been desired by admirers of Dr. Mackenzie's *chef d'œuvre*, or as previous achievements of the Society led us to expect it to be, it yet presented some commendable features, and it was at any rate received with liberal applause, which testified to the pleasure which the large audience derived from the music and its interpretation. The soloists were Miss Lily Seddon, Miss Clara Spencer, Mr. Lawrence Fryer, and Mr. St. Clair Stott. Miss Seddon was a sympathetic *Sulamite*. Her voice is a clear, though not powerful, soprano, of agreeable *timbre*, and she sings with refinement and expression. She made a considerable impression with the beautiful setting of "The Lord is my Shepherd," which opens the second part. Mr. Sydney H. Hann, Mr. Harold Jenner, and Mr. J. P. Atwater played the accompaniments on two grands and a harmonium, and Mr. Walter Mackway was the Conductor.

Mr. J. T. HUTCHINSON's Concert at Queen's Hall (small hall), on the 13th ult., included some excellent examples of English part-music—among them Mr. Edward German's setting of "Orpheus with his lute" and Henry Smart's "Rest thee on this mossy pillow"—rendered by a competent choir, under the direction of the Concert-giver. Miss Agnes Larkcom well earned the applause she received for her bright singing of Dr. A. C. Mackenzie's "What does little birdie say?" and of the old melody "When Love is kind." Mr. J. T. Hutchinson was specially successful in his delivery of Hatton's "The lark now leaves his wat'ry nest" and "To Anthea" (given with much spirit). Gerard F. Cobb's "A Serenade," and Gounod's

"Medjé." He was also associated with Madame Larkcom in the duo "Relevez-vous" ("Philemon et Baucis"). Other contributors were Mr. W. E. Whitehouse, with violoncello solos; Mr. Charles Fry, who besides reciting a scene from "As You Like It" and "The Hindoo's Paradise" (as an encore), was joined by Miss Olive Kennett (a young lady possessed of a rich voice and distinct dramatic talent) in the quarrel scene from "The School for Scandal"; and Mrs. Alice Dunn.

SIR CHARLES AND LADY HALLÉ had no reason to complain of lack of appreciation of their performances at the Hampstead Conservatoire, on February 24, by a crowded audience. The programme was lengthy, but had it contained several more pieces the listeners would not have tired of the finished art of the interpreters. The famous pianist selected for his first solo the "Moonlight" Sonata of Beethoven, the peculiarly poetic spirit of which he reflected with his wonted skill, and when he next appeared alone upon the platform played Chopin's Study in C sharp minor (Op. 25, No. 7) and Improvisu in F sharp (Op. 36). Lady Hallé was at her very best in Gade's Caprice in A minor and the "Three Irish Pieces"—"A Lament" in D minor, "Hush Song" in F major, and "Reel" in D major—of Professor Stanford. The hearty applause with which they had been separately greeted became enthusiastic when the celebrated pair came on together to render "Three Fantasiestücke" of Schumann for pianoforte and violin and the Grand Sonata in A minor of Rubinstein, with the latter of which the successful Recital terminated.

THE Hampstead Choral Society is entitled to warm commendation for a spirited and careful performance, on the 12th ult., at the local Vestry Hall, of Dr. Hubert Parry's "L'Allegro ed il Penseroso" and Mendelssohn's "First Walpurgis Night." The union of the two compositions in a single programme was a happy idea—they were exactly of the right length; whilst the calm stateliness of the one brought out with increased effect the weird and impulsive attributes of the other. Mrs. B. L. Rhein and Mr. E. Steane Price were quite equal to the solos of "L'Allegro," and the same gentleman did excellent service with Miss Helen Pettican and Mr. Charles J. Garratt in the "Walpurgis." Miss Mabel Coenen was at the pianoforte and Mr. Robert Sladdin at the harmonium. Mr. Willem Coenen, who conducted throughout with unflinching judgment and decision, between the parts manifested his powers as a pianist by playing Liszt's "Barcarolle" and Grieg's "Prière et Danse Religieuse." At this stage of the Concert Miss Helen Pettican also sang Mr. Coenen's "The Changeling."

THE London Sunday School Choir held its annual Festival at the Royal Albert Hall on February 24, under the conductorship of Mr. Luther Hinton, and with Mr. David Davies at the organ. The selected force of a thousand voices showed a further advance on former years in the matters of precision and regard for expression. Sir Joseph Barnby's hymn "The Sower went forth sowing" and Gaul's "Morning," both specially composed for the celebration of the majority of the Choir last year, were advantageously brought into the programme. The other choral successes included Gounod's "Come unto Him," Tours' anthem "Blessed are they that dwell," "To Thee, Cherubim" (Handel's *Dettingen Te Deum*), and Hatton's "Stars of the summer night." The affiliated orchestra gave several works creditably, and for solo vocalists there were Madame Antoinette Sterling, Miss Lizzie Neal, and Miss Kate Cove. The annual summer gathering at the Crystal Palace, with two Concerts on the Handel Festival Orchestra, is fixed for June 13.

DR. AND MRS. CRESER's Organ and Vocal Recital, at the Hampstead Conservatoire, on the 10th ult., attracted a numerous assemblage. The ability of the Chapel Royal Organist was displayed in his own ingenious and effective Sonata in A minor, which undoubtedly interested; the Prelude, Bridal March, and Chorus from "Lohengrin"; Lott's Pastorale "The Storm," Guilmant's striking "Marche Funèbre et chant Sécraphique," a Fantasia Concertante by Petrali, an "Andante con moto, alla marcia," by Peace, and a Toccata by Dubois. Upon his execution of the Wagner excerpts and Guilmant's

March Dr. Creser was complimented with more than ordinary warmth. Mrs. Creser's expressive and artistic singing of "Thy voice revives my heart" ("Samson et Dalila"), Cowen's "The Promise of Life," Balfe's "The green trees whispered," and other pieces was also recognised in the most spontaneous manner.

We are pleased to observe that music occupies an important place in the curriculum of the Battersea Polytechnic Institute. The head of this department is Dr. Ralph Dunstan. The need, in Battersea, of high-class musical instruction at popular prices, is shown by the fact that already over 650 students have joined the various music classes at the Polytechnic. This number includes: pianoforte, 170 students; choral class, 110; violin and violoncello, 70; Staff Notation (singing), 60; orchestral band, 45; military band, 30; Tonic Sol-fa, 30; theory, harmony, and counterpoint, 30; piccolo, flute, and clarinet, 25. Dr. Dunstan is assisted by Miss Mary Thomas, formerly Merchant Taylors' Scholar at the National Training School of Music; Miss Augusta J. Foster, Mr. R. Stokoe, Organist of Christchurch, Mayfair; and Miss Emily Hardy, for several years pupil of the late Mr. Sainton.

APPARENTLY as much interest attached to the Concert-room performance of Gounod's "Faust," at the Queen's Hall, on the 3rd ult., as to those previously given of "Cavalleria Rusticana" and "Pagliacci," for the spacious room was equally well filled. That Mr. Edward Lloyd displayed great charm of voice in the music of the titular character goes without saying, and Miss Antoinette Trebelli sang with welcome refinement as *Margaret*. A new-comer, Miss Rosa Green, displayed an excellent mezzo-soprano voice in the dual parts of *Siebel* and *Martha*, and great promise was shown by Mr. Harrison Brockbank as *Valentine*; Mr. Santley sang the music of *Mephistopheles* extremely well, as a matter of course, but his manner was not sufficiently cynical and sardonic. The orchestra was better than the chorus, the latter wanting the dramatic grip necessary for operatic music. Mr. G. H. Betjemann conducted with noteworthy skill.

THE Hampstead Popular Concerts season was brought to a brilliant termination on February 23, in the Vestry Hall, by the appearance of Dr. Joachim, with whom were associated Miss Fanny Davies, Messrs. Ludwig, Gibson, and Whitehouse. The eminent violinist was most cordially received by a crowded audience, and it is needless to say that he held their attention throughout Beethoven's String Quartet in C (Op. 59, No. 3), Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, and Schubert's Trio for pianoforte and strings in E flat (Op. 100). Mendelssohn's Prelude and Fugue in B minor (Op. 35, No. 3) was the solo selected for the display of Miss Fanny Davies's skill. Mr. Bispham acquitted himself well in songs by Brahms, Schumann, and Wagner, the accompaniments to which were ably rendered by Mr. Henry Bird.

MR. ALGERNON ASHTON is a musician of such high artistic aim that he should not be lightly blamed for giving Concerts made up entirely of his own compositions, though it cannot be concealed that the performance at the Princes' Hall, on the 7th ult., was not free from monotony. The most pleasing features were four "Lively Pieces" for pianoforte and violoncello, and three English Dances for pianoforte duet (Op. 10). More ambitious, and certainly not altogether unsuccessful, were a recently composed Sonata in A for pianoforte and violin, and a Pianoforte Quartet in C minor, in which the influence of the modern German school is strongly apparent. Mr. Ashton showed himself an able pianist, and received effective assistance from Mr. Gompertz, Mr. Alfred Hobday, Mr. W. H. Squire, Miss Marjorie Eaton, and Mr. William Paul.

THE Strolling Players' Amateur Orchestral Society gave the second Members' Concert for the present season on the 5th ult., at the Queen's Hall, which was crowded in every part. Somewhat undue ambition was displayed in the selection of the programme, Beethoven's Symphony in C minor and Wagner's Overture to "Die Meistersinger" being rather too much for Mr. Norfolk Megone's gallant band—though let it be gladly admitted that there were many good points in the rendering of these works. The

playing, however, was more satisfactory in the ballet movements from Moszkowski's opera "Boabdil" and Mr. Edward German's piquant "Gipsy Suite." Miss Agnes Janson and Master Cyril Tyler contributed vocal pieces, and Miss Alice Maud Liebmann violin solos, all with much effect.

MISS LOTTIE WILLIAMS prepared an attractive list of vocal and instrumental pieces for her Concert at the Hampstead Vestry Hall, on February 22. After taking part with Mr. A. J. Slocombe (violin) and Mr. B. P. Parker in the *Andante* and *Scherzo* of Mendelssohn's Trio in D minor, she played with considerable neatness lighter pianoforte compositions by Chopin, Schumann, and Mendelssohn respectively, besides assisting the Misses Slocombe and Ambrose as accompanists. Messrs. Slocombe and Parker also gave some solos. Miss Lillian Redfern and Mr. Henry Pope were called upon to repeat Smart's duet "When the wind bloweth in from the sea," and the other vocalists were Miss Hélène Vivienne Ambrose and Mr. David James.

PIANOFORTE Recitals have, so far, been few in number during the present season, and, judging by the slender attendance at the performance of Miss Ilona Eibenschütz at St. James's Hall, on the 7th ult., musical amateurs are not sorry to be spared for a time from these rather monotonous entertainments. The young German pianist, however, should be congratulated on her artistic and energetic rendering of the whole of Brahms's new pieces (Op. 118 and 119), nine in number, of which she had already performed five at the Popular Concerts on more than one occasion; and also for the vigour she infused into her interpretation of Schubert's lengthy and rarely-heard Sonata in D (Op. 53) and Schumann's *Etudes Symphoniques*.

A VERY attractive programme offered by the Westminster Orchestral Society on the 7th ult., at the Westminster Town Hall, drew an overflowing audience; but critical remarks need not be lengthy, as the material and the executants were alike familiar to the frequenters of high-class Concerts. Sir Charles and Lady Hallé assisted, the former playing Schumann's Pianoforte Concerto and the latter Mendelssohn's Violin Concerto, the two distinguished artists joining in Beethoven's "Kreutzer" Sonata. As regards the manner in which these works were rendered, it would be entirely superfluous to speak. Gade's melodious and genial Symphony in B flat (No. 4) was included in the scheme, and Miss Liza Lehmann was, as usual, entirely acceptable as the vocalist.

A VERY successful Concert was given by the Army and Navy Auxiliary Stores Musical Club, at the Westminster Town Hall, on the 6th ult. The programme was a varied one, and included the cantata "St. Cecilia's Day" (Van Bree), in which the solo parts were creditably sustained by Miss Stella Maris and Mr. Stirling Wells; also an arrangement of a selection from Offenbach's "Orphée aux Enfers," with choral and orchestral accompaniment by J. Darch, the Conductor of the club band. Considering the material at his command and the limited amount of time for rehearsals, the Conductor (Mr. C. E. Weekes) may fairly be congratulated on the amount of good work done during the past season.

THE Brighton and Hove Choral Society announces three Concerts to be given as usual during the year. The first, on the 5th inst., will be a Gounod Concert, and will include "The Requiem" from "Mors et Vita" and the Garden Scene and Ballet music from "Faust." On June 7, Gluck's "Orpheus" will be given, and in December, Berlioz's "Faust" will be performed for the first time in Brighton. The Society has, under Dr. Sawyer's able direction, done good work during the ten years of its existence; and its local influence will now be increased by the patronage of the Duke of Connaught (Earl of Sussex), the Lord Lieutenant of the County, and other distinguished personages.

EXCELLENT performances of Gounod's "Redemption" and Bach's "St. Matthew" Passion music were given during the Lenten season in St. Peter's, Eaton Square, under the direction of Mr. W. de Manby Sergison. The solos were well sung by members of the choir, and the choruses rendered in an impressive manner. The "Redemption"

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has also attracted large congregations at St. Peter's, Cranley Gardens, where it was given during Lent in alternation with Stainer's "Crucifixion," under the direction of Mr. Herbert Hodge, Organist of the Church. The capabilities of the new organ, recently erected by Messrs. Willis, were admirably displayed at these performances.

A CONCERT of sacred music, of which Mendelssohn's "Hymn of Praise" was the chief feature, was given on the 8th ult., by the Dulwich Grove Choral Society, at the Congregational Church, East Dulwich. Miss Kate Munro, Miss Alice Mockford, and Mr. Douglas St. Aubyn were the solo vocalists; and the orchestral accompaniments were played by members of the South London Institute orchestra, under the leadership of Mr. T. E. Gatehouse. That clever violinist also played Mackenzie's *Benedictus* and Handel's *Largo*; and solos on the violoncello were contributed by Mr. Leo Taussig. Mr. W. J. Tidmarsh was at the organ, and Mr. Albert Mottley conducted.

"THE MESSIAH" was performed at the Queen's Hall on the 20th ult., in aid of the philanthropic work of the London Congregational Union. Notwithstanding the announcement of a band and chorus numbering 400, and of such an efficient solo quartet as Mrs. Hutchinson, Miss Marian McKenzie, Mr. Harper Kearton, and Mr. Norman Salmond, the attendance in the higher-priced seats was scanty. The chorus sang throughout with energy, and the four principals acquitted themselves so satisfactorily as to elicit warm applause. Mr. James W. Lewis proved a watchful and thoroughly qualified Conductor, and Mr. Fountain Meen was at the organ.

MISS ANNIE WATKINS gave an attractive Concert on the 16th ult., at the Athenæum, Camden Road. The Concert-giver, who was heard to advantage in several songs, including Donizetti's "O mio Fernando," was ably assisted by Miss Emily Davies, Mr. Frank Bristol, Mr. John Cross, and Mr. Arthur Strugnell. Not the least enjoyable portions of the programme were the recitations given by Mr. Charles Fry, which were greatly appreciated by the audience. Mr. F. S. Southgate combined the duties of accompanist and solo pianist in an admirable manner.

An attractive Organ and Vocal Recital was given on the 12th ult., in Christ Church, Endell Street. The programme, which contained an admirable selection of excerpts from well-known works, also included an anthem, "All Thy works praise Thee," of considerable importance, by Mr. C. B. Kaye, in which the solo parts were ably sung by Mrs. W. Creyke, Miss R. Longland, Mr. R. Raynham, and Mr. Jode. These artists, with Miss Sargeant, also rendered other vocal pieces in the programme, and Mr. Kaye played several organ solos.

THE Welsh Choral Festival in St. Paul's Cathedral, on February 28, the eve of St. David's Day, brought together a very large number of natives of the Principality. The choir consisted of about 300 voices, conducted by Mr. Dyed Lewis, and could not be accused of half-heartedness in the discharge of duty. Mr. David J. Thomas had specially composed for the occasion a setting of the *Magnificat* and *Nunc dimittis*, and throughout the service presided at the organ. Both as a creative and executive musician his efforts obtained approval.

MR. CLEMENT LOCKNANE gave a Concert on February 26, at the Hampstead Conservatoire, when he was assisted by Miss Nellie Asher, Madame Belle Cole, Madame Marian McKenzie, Mr. Henry Piercy, Mr. d'Arcy Clayton, Mr. Charles Copland, and Mr. Barrington Foote. The Concert-giver played Grieg's Sonata in C for pianoforte and violin, with Mr. Philip Cathie, and Dr. A. C. Mackenzie's Incidental Music to the "Dream of Eugene Aram," recited by Mr. Charles Fry. Mr. Locknane was also represented by several of his successful songs.

At the ninth Oratorio Service of the present series at St. Matthew's Church, Denmark Hill, on Maunday Thursday, Sir John Stainer's "Crucifixion" was sung, the soloists being Messrs. Holliday and Wilding. On Thursday, the 8th ult., a selection from "The Messiah" was given, the soloists being Messrs. Jackson, Holliday, and Wilding. There was no orchestra, but the accompaniments were effectively rendered on the organ by Dr. J. Warriner, Organist of the Church.

SPOHR'S "Last Judgment" was given at St. James's, Clapton, on the 1st ult., by the choral society attached to the church. The chorus of 100 voices showed evidence of very careful training. The instrumental portion of the work was well given by the Chandos Orchestra, assisted by Mr. Alfred Cox at the harmonium. Miss Ada Quail, Mrs. Wilbraham, Mr. George Clues, and Mr. Arthur Beckwith were the soloists, and Mr. Percy Taylor conducted.

Two special Lenten Musical Services were held at South Hackney Parish Church, on Thursday evenings, the 1st and 8th ult., when a very creditable rendering of Part I. of Gounod's "Redemption" was given by the choir. The principal solo parts were well sustained by Messrs. Ulrich and Harding and Master T. Couldrey. Mr. Fountain Meen ably presided at the organ; and Mr. John E. West, Organist and Director of the Choir, conducted.

AT All Saints', South Lambeth, on February 27, a selection from "St. Paul" was given by the Church Oratorio Choir, numbering nearly 100 voices, supplemented by organ, trombones, and trumpet. The soloists were Miss Fullerton Bell, Mr. A. Adams, and Mr. C. Rolfe. Mr. Walter Attersoll, Organist of the Church, conducted, and Mr. Henry J. B. Dart presided at the organ.

THE London Male Voice Club, under the conductorship of Mr. W. de Manby Sergison, gave, on the 13th ult., at Anderton's Hotel, a successful performance of glees, madrigals, and part-songs. These were sung with admirable spirit and finish, and the enjoyment of the evening was enhanced by the vocal solos sung by Mr. F. Usher Hobbs and Mr. Balfour, and the pianoforte playing of Mr. A. Vine.

THE first Concert of the Waldegrave Choral Society took place in the Waldegrave Road Church on the 21st ult., when the work chosen was Handel's "Judas Maccabæus." The soloists engaged were Madame L. Barrett, Miss Ada Shrigley, Miss Ida Kingston, Mr. L. Fryer, and Mr. R. Grice. Mr. E. Carrick presided at the organ, and Mr. A. Fairbairn conducted.

A LECTURE, entitled "Description in Music," was given in the Lecture Hall connected with Eccleston Square Church, on the 15th ult., by Mr. Henry A. Evans, the Organist and Choirmaster of the Church. The instrumental illustrations were played on the pianoforte by Miss Gross and Miss Arnold, and the vocal examples were sung by Miss Bessie Spells and Mr. Charles H. Anderton.

MR. F. A. JEWSON gave a successful Organ Recital at the Bow and Bromley Institute on the 10th ult. The programme included pieces by Handel, Mendelssohn, Le Jeune, F. Rose, Rossini, Mascagni, and others. The vocalists were Madame Recoschewitz, Miss Mildred Shonbridge, Miss Florence Croft, and Mr. d'Arcy Clayton.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance, on the 7th ult., of Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise," at St. Peter's, Hoxton Square. The soloists were Miss Regina Atwater, Miss Ellen Cooper, Mr. John Probert, and Mr. A. Appleby. Dr. Turpin presided at the organ.

MR. G. SHINN's new Oratorio, "Lazarus in Bethany," was given at Raiton Road Chapel, Herne Hill, on the 12th ult. The band and chorus of sixty performers, conducted by the composer, rendered the concerted pieces with vigour and effect, and an excellent quartet of solo voices contributed to make the performance highly successful.

ON the 16th and 21st ult. Stainer's "Crucifixion" was sung in St. Thomas's Church, Finsbury Park, by the choir, conducted by Mr. A. Newton. The soloists were Mr. Frank Saunders and Mr. H. J. Dunn; Mr. H. Davis presiding at the organ.

MR. EBENEZER PROUT has made an interesting discovery, at the Foundling Hospital, of MS. copies of Handel's music, and will publish particulars in the *Monthly Musical Record* for April.

DURING Lent, Gounod's "Daughters of Jerusalem" and Stainer's "Crucifixion" have been sung at St. Michael's, Paddington, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church.

FOREIGN NOTES.

ALTENBURG.—The well-known song-writer, E. Meyer-Helmund, has once more tried his hand at a comic opera, which was produced with fair success at the Court Theatre here, on the 4th ult. It is in one act; its title is "Trischka," and the heroine is the dancer, Taglioni, whose terpsichorean performances save her life when she has the misfortune to fall into the hands of a band of brigands. Needless to say, ballet music plays an important part in the work.

BERLIN.—Since Hans von Bülow's lamented death a number of more or less successful and appropriate "In Memoriam" concerts have been given by the leading choral and orchestral societies here. Thus the Philharmonic Choir, under Herr Siegfried Ochs performed, *inter alia*, two choral works by Beethoven ("Elegischer Gesang") and Brahms ("Schicksalslied"), while the Stern'sche Verein chose the deceased master's own "Funerale" for orchestra and Verdi's "Requiem"—the latter a significant selection!—Verdi's "Falstaff" was, on the 6th ult., given for the first time in German at the Royal Opera and achieved a far greater success than last summer, when it was performed by an Italian troupe. The veteran Betz was an admirable *Falstaff* and the rendering of the work generally thoroughly adequate.—It is said that the German Emperor has commissioned Signor Leoncavallo to write a grand historical opera, the plot of which is to be founded on an episode from Prussian history. The General Intendant of the Court Theatre was asked to find a suitable subject, and he has selected Willibald von Alexis's novel "Der Roland von Berlin," the hero of which is the Elector Frederic II. of Brandenburg. We wonder what German composers think of this.

BONN.—The programme of the last Subscription Concert of the Städtische Gesangverein, on the 1st ult., consisted of the first five tableaux from Rubinstein's sacred opera "Moses." The performance was excellent, and the reception of the novelty favourable.

BREMEN.—Max Bruch's newest work, "Leonidas," for baritone solo, male chorus, and orchestra (Op. 66), was, on the 1st ult., produced here, under the direction of the composer.

BRUNSWICK.—Wagner's "Tristan" has at last found its way to this town. It was recently given for the first time and created a sensation. The performance was excellent.

BRUSSELS.—On the 11th ult. Herr Siegfried Wagner conducted a grand Orchestral Concert at the Alhambra Theatre. The programme consisted of works by his father, his grandfather, Liszt, and his teacher, Humperdinck. There was an enormous audience, who displayed extraordinary enthusiasm. That excellent Wagner connoisseur, Maurice Kufferath, compares, in the *Guide Musical*, Herr Wagner's rendering of several of the pieces to those lately heard under Mottl and Levi, to the advantage of the young and "inexperienced" conductor.

COLOGNE.—Verdi's "Falstaff" was given for the first time here at the Town Theatre, on February 18. The performance of this work was excellent and its reception enthusiastic.

COPENHAGEN.—The Danish Folkething has rejected the Government proposal to join the Berne Copyright Convention. The arguments against the bill were of the usual kind. To join the convention would mean a material loss to Danish theatre directors, publishers, &c., and difficulties would be put in the way of introducing and popularising the best foreign works. Therefore the Danes will continue to pirate, whenever there appears a new work worth pirating. We wonder what they would say if other nations retaliated, by appropriating their butter and cheese!

FLORENCE.—On the 7th ult. Berlioz's "Faust" was given for the first time here. The brilliant work was most enthusiastically received and several numbers were encored.

GENOA.—"Theora," a new-three act opera by Edoardo Trucco, was given on February 14 for the first time, at the Carlo Felice Theatre, and was moderately successful.

GRAZ.—Wagner's "Tristan" has recently been added to the *répertoire* of the Town Theatre here. It was performed for the first time on February 13, and without cuts.

GUBEN.—Beethoven's colossal Choral Symphony was recently given here with such great success that it had to be repeated within a few days. The achievement speaks well for the enthusiasm of the musical amateurs of this little town and the energetic conductor, Herr Traugott Ochs.

HALLE.—"Zamora," a new one-act opera, written and composed by Adolf Stierlin, was produced at the Town Theatre, on February 11, with considerable success.

LEIPZIG.—At a recent Orchestral Concert conducted by Professor Kretzschmar, the *Adagio* and *Scherzo* from Mr. F. H. Cowen's Scandinavian Symphony were performed. The *Scherzo* was redemanded and repeated.—The *Illustrirte Zeitung* published recently a hitherto unknown portrait of Beethoven. It represents the great master in his 33rd or 34th year, and used to be the property of the Brunswick family, to a member of which, the Countess Theresa, his "Unsterbliche Geliebte," Beethoven was secretly engaged.

LISBON.—Verdi's "Falstaff" was brilliantly successful when it was recently produced here with Maurel in the title rôle. He had to repeat one song five times, and for variety's sake he sang it in Italian, French, and Portuguese!

MADRID.—Wagner's "Meistersinger," or "Los maestros Cantores de Nuremberg," as it is called in Spanish, was performed for the first time in Spain, on the 3rd ult., at the Royal Theatre, Madrid. The first two acts were received coldly, but the third met with enthusiastic applause.

METZ.—A new Music-Drama entitled "Sigurd," written and composed by Heinrich Grimm, was recently produced at the Town Theatre. Its reception was, on the whole, favourable.

MILAN.—Giacomo Puccini's opera "Manon Lescaut" met with much favour on its first performance at La Scala, on February 7.—Verdi has the intention of founding a large asylum for actors, singers, and musicians, and will devote the greater portion of his fortune to this noble object. "When my name is forgotten," he is reported to have said, "this asylum shall recall it." According to Italian papers, the veteran master expressed a wish to hear Wagner's "Walküre" at the Scala Theatre. After the performance he was asked what impression the work made on him, and he replied: "A crushing one; one has such a dislike to being convinced how small one is!"—A disgraceful scene occurred at La Scala on the 8th ult. The eighteenth performance of "Die Walküre" was to be given, but when the conductor, Mascheroni, appeared at his desk, a number of persons in the audience commenced to whistle, and shout "Enough, enough!" while others replied with "Go on!" The orchestra began the Prelude, but in vain; a second start was made only to provoke still more angry protests. After some delay the police ordered the performance to be stopped and the money to be refunded to the audience, which was done. There can hardly be any doubt that this protest against Wagner's opera is the work of an intriguing minority, though who are the instigators can only be conjectured. That the work was a success the number of performances clearly proves. The directors would hardly continue to put it in the bill if it did not draw paying audiences.

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But, in the name of common-sense, if such compromise is forced upon one here and there, perhaps a score of times in the Psalter, why is the defect to be reproduced everywhere? It is "the fox without a tail" over again.

FOREIGN NOTES.

ALTENBURG.—The well-known song-writer, E. Meyer-Helmund, has once more tried his hand at a comic opera, which was produced with fair success at the Court Theatre here, on the 4th ult. It is in one act; its title is "Trischka," and the heroine is the dancer, Taglioni, whose terpsichorean performances save her life when she has the misfortune to fall into the hands of a band of brigands. Needless to say, ballet music plays an important part in the work.

BERLIN.—Since Hans von Bülow's lamented death a number of more or less successful and appropriate "In Memoriam" concerts have been given by the leading choral and orchestral societies here. Thus the Philharmonic Choir, under Herr Siegfried Ochs performed, *inter alia*, two choral works by Beethoven ("Elegischer Gesang") and Brahms ("Schicksalslied"), while the Stern'sche Verein chose the deceased master's own "Funerale" for orchestra and Verdi's "Requiem"—the latter a significant selection!—Verdi's "Falstaff" was, on the 6th ult., given for the first time in German at the Royal Opera and achieved a far greater success than last summer, when it was performed by an Italian troupe. The veteran Betz was an admirable *Falstaff* and the rendering of the work generally thoroughly adequate.—It is said that the German Emperor has commissioned Signor Leoncavallo to write a grand historical opera, the plot of which is to be founded on an episode from Prussian history. The General Intendant of the Court Theatre was asked to find a suitable subject, and he has selected Willibald von Alexis's novel "Der Roland von Berlin," the hero of which is the Elector Frederic II. of Brandenburg. We wonder what German composers think of this.

BONN.—The programme of the last Subscription Concert of the Städtische Gesangverein, on the 1st ult., consisted of the first five tableaux from Rubinstein's sacred opera "Moses." The performance was excellent, and the reception of the novelty favourable.

BREMEN.—Max Bruch's newest work, "Leonidas," for baritone solo, male chorus, and orchestra (Op. 66), was, on the 1st ult., produced here, under the direction of the composer.

BRUNSWICK.—Wagner's "Tristan" has at last found its way to this town. It was recently given for the first time and created a sensation. The performance was excellent.

BRUSSELS.—On the 11th ult. Herr Siegfried Wagner conducted a grand Orchestral Concert at the Alhambra Theatre. The programme consisted of works by his father, his grandfather, Liszt, and his teacher, Humperdinck. There was an enormous audience, who displayed extraordinary enthusiasm. That excellent Wagner connoisseur, Maurice Kufferath, compares, in the *Guide Musical*, Herr Wagner's rendering of several of the pieces to those lately heard under Mottl and Levi, to the advantage of the young and "inexperienced" conductor.

COLOGNE.—Verdi's "Falstaff" was given for the first time here at the Town Theatre, on February 18. The performance of this work was excellent and its reception enthusiastic.

COPENHAGEN.—The Danish Folkething has rejected the Government proposal to join the Berne Copyright Convention. The arguments against the bill were of the usual kind. To join the convention would mean a material loss to Danish theatre directors, publishers, &c., and difficulties would be put in the way of introducing and popularising the best foreign works. Therefore the Danes will continue to pirate, whenever there appears a new work worth pirating. We wonder what they would say if other nations retaliated, by appropriating their butter and cheese!

FLORENCE.—On the 7th ult. Berlioz's "Faust" was given for the first time here. The brilliant work was most enthusiastically received and several numbers were encored.

GENOA.—"Theora," a new three act opera by Edoardo Trucchi, was given on February 14 for the first time, at the Carlo Felice Theatre, and was moderately successful.

GRAZ.—Wagner's "Tristan" has recently been added to the *répertoire* of the Town Theatre here. It was performed for the first time on February 13, and without cuts.

GUBEN.—Beethoven's colossal Choral Symphony was recently given here with such great success that it had to be repeated within a few days. The achievement speaks well for the enthusiasm of the musical amateurs of this little town and the energetic conductor, Herr Traugott Ochs.

HALLE.—"Zamora," a new one-act opera, written and composed by Adolf Stieler, was produced at the Town Theatre, on February 11, with considerable success.

LEIPZIG.—At a recent Orchestral Concert conducted by Professor Kretzschmar, the *Adagio* and *Scherzo* from Mr. F. H. Cowen's Scandinavian Symphony were performed. The *Scherzo* was redemanded and repeated.—The *Illustrirte Zeitung* published recently a hitherto unknown portrait of Beethoven. It represents the great master in his 33rd or 34th year, and used to be the property of the Brunswick family, to a member of which, the Countess Theresa, his "Unsterbliche Geliebte," Beethoven was secretly engaged.

LISBON.—Verdi's "Falstaff" was brilliantly successful when it was recently produced here with Maurel in the title rôle. He had to repeat one song five times, and for variety's sake he sang it in Italian, French, and Portuguese!

MADRID.—Wagner's "Meistersinger," or "Los maestros Cantores de Nuremberg," as it is called in Spanish, was performed for the first time in Spain, on the 3rd ult., at the Royal Theatre, Madrid. The first two acts were received coldly, but the third met with enthusiastic applause.

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As to the accent-mark, one may not be able to count up all the possible misapprehensions and aberrations as to its meaning and proper observance; but a choirmaster who understands his business ought to be able to instruct his choir how to deal with it.

I do not fail to notice Mr. Baker's rule of making the note after the recitation the rallying-point for the choir. A rallying-point implies previous confusion, I presume during the course of the recitation. The experiments I have witnessed do not reassure me as to the effect of the application of the rule, in view of the good and even chanting at which we all aim.

There seems to be a standing objection, in the so-called "Church" school of pointing, to the use of anything like a bar at the end of the recitation (or anywhere else, for that matter). But Mr. Baker actually contemplates the application of the bar throughout the chant, recitation and all. These are his words: "Sing the first verse of Psalm 1 to a single chant, and instead of seven bars you will take about twelve." I have been taught that in chanting there are two elements, free recitation and strict rhythm, to be reckoned with, and reconciled as one best can. I think some of us will have to go to school again.—I am, your obedient Servant,

A CATHEDRALIST.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Perhaps you will kindly allow me a short space in your valuable paper to say a few words on the above deeply interesting subject. I wish to speak more particularly about the accent mark, and I fully endorse the excellent remarks of Mr. Baker when he says: "It is misleading, because the average choir attaches a fictitious importance to it." Do what you will, the choir will regard the syllable or word bearing the accent as a convenient place to make a pause; when there is only one word in the rhythmic bar this is right, but how is the choir to decide as they sing how those bars which contain three, four, or five syllables after the accent are to be divided so as to obtain uniformity? I am afraid, under the present system, this is impossible, because it would be difficult to find two choirmen who would exactly agree about the note value of such bars. As a matter of fact, choirmen get over such bars in this way—they make a pause on the accented syllable, and smuggle in the rest of the words as best they can, often in the most ludicrous fashion. I have often heard the first syllable of "cattle" and "bullock" dwelt upon, and if space permitted I could give quite a number of similar examples. Not long ago I asked a choir of about thirty singers if they could tell me the meaning of the accent; they all said it meant a pause was to be made on the word; and I further asked if any of them had read the preface to the "Cathedral Psalter," and I found that not one of them had done so. I should like to know the experience of other choir-masters on this subject. I am convinced we shall never have good chanting until we have placed over the words of the rhythmic bars notes clearly showing the time value of each syllable. I have tried this plan in my choir with the happiest results.—I remain, Sir, your obedient Servant,

SPES.

NOMENCLATURE OF INTERVALS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you permit an old subscriber and occasional correspondent to say a few words on the above subject, which, as you justly remark, is a source of vexation both to teacher and pupil?

The existing confusion has of late been aggravated by the new-fangled plan of counting intervals from the key-note only. One result has been to give the name of Major (*i.e.*, greater) to the smaller of the two fourths contained in the diatonic scale.

The return to the old nomenclature now advocated by the *School Music Review* seems, on the whole, desirable; and as regards seconds, thirds, sixths, and sevenths, no objection need be made. But for the two species of fifths I should prefer to retain the names Perfect and Imperfect, because (having no definite meaning) they render needless

any discussion as to the nature of those intervals; similarly (as expressing an indisputable fact and avoiding discussion), "Tritone" seems preferable to "Augmented Fourth."

Looking at the matter from a logical point of view, many desirable reforms might doubtless be suggested in our musical nomenclature generally. But, in music as in orthography, we all know the fate of radical reformers, and should take warning accordingly. It is both hopeless and undesirable to interfere with defects that have been universally accepted. Still, there can be no harm in trying to explain how they have arisen.

For example, it may be asked why, seeing that twice two are four, two seconds should not make a fourth? The reason is obvious enough, and the anomaly is not confined to music. A Frenchman will habitually speak of a week as eight and of a fortnight as fifteen days, though he knows as well as we do that the week and fortnight contain seven and fourteen days respectively.

With regard to musical intervals, common arithmetic may be applied to them without difficulty, provided we remember (1) to subtract unity from the received name of the interval, and (2) to add unity to the result, in order to conform to established usage. Thus, two superposed fifths will make a ninth, because $2 \times 4 = 8$; and two octaves make a fifteenth, because $2 \times 7 = 14$.

Retaining, as we must do, our defective nomenclature, we might at least use it so as to avoid ambiguities. But how often do we find in our manuals of harmony (and still more of counterpoint) directions to "double the fifth," the meaning intended being that we are to double the note which makes a fifth with the bass. An actual doubled fifth would of course be a ninth. There have even been discussions as to whether the octave contains twelve or thirteen semitones, discussions of which a little consistency of definition would have shown the absurdity.—I am, &c.,

C. W.

P.S.—Another objection may be pointed out to the use of the term "Augmented Fourth"—namely, the practical existence of an *Augmented Tritone*. It arises thus:

We all know that the Chord of the "German Sixth" is usually (for special reasons) followed by the Dominant Fourth. Now when this occurs in a major key, Schumann (and others) prefer to write a sharpened fourth rather than the perfect fifth usually employed. And this sharpened fourth is the *Augmented Tritone*, an interval hitherto unrecognised in our text-books.

PIANOFORTE v. ORGAN TOUCH.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I point out a matter herein which has escaped observation?

It is taken for granted that modern appliances for lightening organ touch have removed an objectionable feature by rendering pressure of the key all that is necessary to produce the tone. So far as pneumatic and electro-pneumatic actions are concerned, the fall of the key does all that can be done and the pallet "flops" down with more or less speed.

In good trackerwork, however, there is, on the contrary, on the unanimous testimony of many eminent organists, a subtle but very real *touch*. The finger feels and poises the pallet, opening it as another is relinquished in a manner impracticable through any mechanical intermediary. There thus obtains a beauty of phrasing and delicacy of touch which seems to me to be of great educational advantage with reference to the pianoforte. Schumann's advice to pianoforte students to practise the organ must, I take it, have been based upon trackerwork organs, for the most part of by no means light touch.

For high-pressure reeds, &c., the percussive wind-stroke produced by pneumatics may be useful, and pneumatics must be resorted to for large organs. There is, however, no necessity for large organs as a rule. One of two dozen stops for Great, Swell, and Pedal may be of sufficient power for a church holding 2,000 people, especially if supplemented by a solo clavier with pneumatic action, yet may have an elastic, phrasing tracker-touch.

Is it not then worthy of consideration whether the unnecessary resort to pneumatics or electro-pneumatics does not involve a serious and uncompensated musical loss?

THOMAS CASSON.

"THE MESSIAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Perhaps some of your correspondents would do us a kindness in this part of the world, by informing us of the correctness of several editions of the above Oratorio, which are in use in our church choir (All Saints', St. Kilda).

1. In bar 7 of the Introduction should G in the bass be read G sharp?

2. In the first chorus, "And the glory," should bars 5 and 6 from the end each contain a dotted minim, or one dotted minim be tied to a minim in the next bar with a crocheter rest after it, as in the accompaniment?

Our choirmaster is a very particular gentleman, and jealous of notes and rests receiving their proper value. He is under the impression that Best's edition must be correct.

If Handel wrote two dotted minims tied for the soprano and alto parts only, and made the other voices and the accompaniments cease one beat before them, had he a motive for so doing? and if so, what was that motive?

In the score before me I find a certificate, signed by six musicians, that it is correct according to Handel's score, and, therefore, I presume Mr. Best can account for his edition being somewhat at variance in the parts under question.—I am, Sir, yours faithfully,

J. SUMMERS.

5, Luzmore Terrace, St. Kilda Road,
Melbourne, Australia.

[In the *fac-simile* edition of Handel's full score the notes appear exactly as they do in Mr. Best's edition. Handel undoubtedly wrote G sharp in bar 7 of the Introduction, and placed a crocheter rest on the third beat of the fifth bar from the end of "And the glory," in the soprano and alto parts.—Ed. M. T.]

The grandson of Carl Maria von Weber, who is writing a history of "Der Freischütz," has calculated that up to the present no less than 6,700 performances of this delightful work have been given in Berlin alone. And yet it doesn't contain an *Intermezzo*! Writing about "Der Freischütz," we may mention that at Lübeck it has lately been twice performed with the introductory scene between *Agatha* and the *Hermit* which Weber, after very careful consideration, eliminated from the libretto. A certain Herr Oscar Möricke has had the impertinence (there is no other word for it) to set this scene to music, and to have it played, at the aforesaid performances, before the Overture. Such a piece of vandalism might have been expected from an artist (save the mark!) who some years ago published a plan for performing the whole of Wagner's "Nibelung's Ring" in one evening. We need hardly add that his precious plan consisted of an extra liberal application of the blue pencil. Such a course, or something similar, was also advocated by a musical critic of a certain London weekly. But that was about ten years ago; no doubt he knows better now.

Of the many Concerts given on Good Friday, one of the most artistic importance was that of "The Redemption," at the Queen's Hall, given under the conductorship of Mr. F. H. Cowen. The impressive choral music was intelligently and effectively sung by the Queen's Hall Choral Society, and the requirements of the solo parts were fully met by Miss Ella Russell, Miss Mabel Elliot, Miss Ethel Wilson, Mr. Iver McKay, Mr. Bispham, and Mr. Watkin Mills, the first-named artist having to repeat the beautiful number "From Thy love as a Father." An excellent orchestra was led by Mr. J. T. Carodus, and Mr. H. D. Wetton presided with skill at the organ.

Dr. A. C. MACKENZIE has been elected a member of the Athenæum Club—not, however, in the ordinary way, by Ballot, but by the Committee, under the provisions of a rule that permits the election every year of a limited number of persons of "distinguished eminence."

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. D. M.—Berlioz's *Treatise on Instrumentation* (price 12s.) contains an important chapter on Conducting. Suitable works on Choral Singing are Mann's *Manual*, 1s.; Jackson's *Singing Class Manual*, 2s.; Fétis's *Treatise on Choir and Chorus Singing*, 1s.; Troutbeck's *Church Choir Training*, 1s. 6d. These are all published by Novello, Ewer and Co.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR.—Holy Week at Bangor Cathedral was marked by the performance of three Oratorios—Spohr's "Last Judgment," Stainer's "Crucifixion," and Emlyn Evans's Welsh work "Gweddi'r Cristion." There was also a special Lenten Service of trios, duets, sacred solos, and the "Miserere" by the choristers, held in the Nave, with pianoforte accompaniment. All the music for the week was given under the direction of the Cathedral Organist, Mr. T. Westlake-Morgan. On the 28th ult. Lowry's Service of Song, "The Resurrection," was to be sung in the Cathedral by an augmented choir.

BEDFORD.—The Musical Society gave the first Concert of its twenty-eighth season in the Corn Exchange, on the 6th ult., when the chief works performed were Rossini's "Stabat Mater," Mendelssohn's 43rd Psalm, and Spohr's "As pants the hart." The solos were effectively sung by Miss Emily Davies, Miss Mary Reeve, Mr. Iver McKay, and Mr. Dan Price, and the choruses rendered in a manner that reflected much credit on all concerned. Miss M. Chetham led an efficient orchestra, and Mr. P. H. Diemer conducted.

BRADFORD.—The Permanent Orchestra gave the last Concert of this season on the 10th ult., when much interest was evinced in the production of an orchestral ballad in A minor, entitled "The Wreck of the Hesperus," by Dr. C. Vincent. The work was excellently played under the direction of the composer, and was warmly received. The programme also included Mendelssohn's Pianoforte Concerto in G minor, with Mr. Frederick Dawson as soloist, and songs which were pleasingly sung by Miss Marie Lummert. During the Concert Dr. Vincent was presented by Mr. J. Gatecliffe, on behalf of the orchestra, with a silver cigarette case.

CAMBRIDGE.—The Musical Union in connection with the Church of England Young Men's Society gave, on the 13th ult., an effective performance of Haydn's "Creation," in the Guildhall. The chorus and orchestra, the latter led by Mr. R. H. Ingram, numbered about 120 executants, and the soloists were Miss Florence Monk, Mr. Walter Driver, and Mr. Herbert Hilton. Mr. P. Pain rendered valuable assistance at the pianoforte, Mr. F. Bowman presided at the organ, and Mr. W. T. See conducted.

CHICHESTER.—Mr. Seymour Kelly's annual Lenten Concert was given in the Assembly Rooms on the 14th ult., when the first part of the programme consisted of selections from "The Messiah," the solos in which were sung by Miss Masie Riversdale, Miss Dora Barnard, Mr. S. Brown, and Mr. S. Kelly, and the choruses effectively rendered under the skilful conductorship of the Concert-giver. In the second part a "Melodie Religieuse" was effectively played by Mr. A. G. Whitehead (violin), Miss M. Calvert (violin), Mr. P. Whitehead (harmonium), and Mrs. Dean (pianoforte).

COUPAR ANGUS, N.B.—The Choral Society gave an excellent performance of Bennett's "May Queen" on February 24, under the conductorship of Mr. F. S. Graves. The principals were Miss Wills, Miss L. Forbes, Mr. W. Douglas, and Mr. Young, of whom Miss Wills was especially successful.

DARLINGTON.—The fourteenth annual Concert of the Orchestral Society took place on the 16th ult., in the Central Hall. Included in the programme were Beethoven's first Symphony and Rubinstein's Quartet (No. 3, Op. 17), played by Mr. Beer's party from Newcastle. The vocalist was Miss Dews. The Concert was in every way a great success, and was conducted, as usual, by Mr. Fred. Tovey.

ENNISCORTHY, IRELAND.—St. Patrick's night was celebrated in the Cathedral by a special musical service, which included Rossini's "Stabat Mater" and selections from the "Redemption" and other well-known oratorios. The celebration was largely attended by people from all parts of the county. The soloists were Mesdames E. Cody, L. and M. Courtney, C. Donohoe, Fitzgerald, Halley, Hammond, A. Kehoe, Kelly, K. Lacy, and Mr. Murphy; and Messrs. M. Furlong, Hammond, Kelly, M. Kirwan, T. Moore, J. O'Brien, J. O'Toole, and N. Walshe. Great credit is due to Mr. A. Fitzgerald, the Cathedral Organist, for the praiseworthy manner in which the music was rendered.

FALKIRK.—A successful Concert was given on February 22, in the Town Hall, by Mr. T. W. Blakey, who conducted an admirable performance of Cowen's cantata "The Rose Maiden," for which an excellent solo quartet was provided, consisting of Miss Rosina Isidor, Miss C. Curnow, Mr. Phillip Newbury, and Mr. Herbert Thorndike. The interest of the evening was greatly increased by the piano-forte playing of Mr. Max Pauer and the violoncello solos of Signor Ronchini. The accompanists were Mr. F. F. Watkis and Mr. D. McIntyre.

GRAVESEND.—Almost every available seat in the St. James's Church was occupied on the 14th ult., when the cantata "Gethsemane," by C. L. Williams, was performed. The usual choir had been considerably augmented, but more attention might possibly have been paid to the balance of voices. Beyond this defect there was little that called for adverse criticism in the singing of the choruses. The solo vocalists were Miss Nellie Smith, Miss Alice Hendry, Mr. W. Faulkner, and Mr. Fred. Noakes. The organ was under the care of Mr. C. Burrows Moss, who played the introduction and the incidental music with marked ability.

HAYES, KENT.—On the 14th ult. an Oratorio Service, accompanied by full orchestra and organ, was held in the Parish Church for the first time, and, judging by the attention with which the congregation listened to the reverent and expressive rendering of Gounod's "Redemption" (Part I.), it should not be the last. Credit is due to Mr. Hugh Burry, Organist of the Church, who conducted, for securing a performance of the beautiful music far above the average of church orchestral services. The orchestra (with but few exceptions) was professional and Mr. Avalon Collard had been engaged for the important part of the Narrator (tenor). The Service opened with Sullivan's "In Memoriam" Overture, and during the Offertory an orchestral composition by Mr. G. C. Burry (the Organist of the occasion) was played.

HENLEY-ON-THAMES.—On the 21st ult. a successful rendering of Stainer's "Crucifixion" was given by the choir in Holy Trinity Church. The solos were admirably sung by Mr. Harry Stubbs and the Rev. P. Tuckwell, and Mr. J. Herbert Chalmers, Organist and Choirmaster of the Church, presided at the organ.

HULL.—Under the auspices of the Literary and Philosophical Society, the Misses Edith, Ada, Beryl, and Dora Tulloch gave, on February 20, in the Royal Institution, one of their artistic and interesting Musical and Dramatic Recitals, which attracted a large audience.

HUNTLEY.—On the 16th ult. the new organ, recently erected by Mr. Eustace Ingram in the Parish Church, was opened by Dr. A. L. Peace.

JARROW-ON-TYNE.—On the 7th ult. the Philharmonic Society, under the conductorship of Mr. J. M. Preston, gave its second Invitation Concert. Hiller's "Song of Victory" and Handel's "Zadok the Priest" were well sung by the chorus and orchestra of about 200 executants, and the programme also included Beethoven's "Prometheus" and Hérold's "Zampa" Overtures. The soloists were Miss Ada Lee and Mr. Morgan Wilkinson, whose singing was greatly appreciated. Mr. L. A. Abram was leader of the orchestra, and Miss Theresa Larkin played the pianoforte accompaniments.

KINGTON.—On the 15th ult. two Organ Recitals were given in the Parish Church, by Dr. J. Warriner, Organist of St. Matthew's, Denmark Hill, London. On each occasion there was a large congregation, and the interesting and varied programme, diversified by vocal music from Mr. Banks, of Hereford Cathedral, and the church choir, was much appreciated.

KINGSTON-ON-THAMES.—Haydn's "Passion" Music was sung in the Parish Church, by the Choral Society, on the 1st ult., before a large congregation. The soloists were Miss Purvis, Miss Lunn, Mr. Green, and Mr. Archdeacon, all of the Royal College of Music. Mr. Edwin Stephenson presided at the organ and Mr. A. P. Alderson (Organist of the Church) conducted.—Mr. Henry Farmer's Oratorio "Christ and His Soldiers" was effectively performed on the 12th ult., in the St. James's Hall, under the conductorship of Mr. G. H. Norris. The soloists were Miss A. Gridley, Miss L. Weaver, Mr. S. Masters, and Mr. R. A. Scase. Mrs. Marlow was the pianist and Mr. W. C. Webb the organist.

LEAMINGTON.—On the 1st ult. the Philharmonic and St. Paul's Choral Union gave an admirable performance of Handel's "Samson," under the conductorship of Mr. George Kennett (Mr. Albert Gibbs, the Conductor of the Union, being ill). The soloists were Miss Teresa Blamy, Miss Minnie Hackett, Mr. Hamlyn Crisp, and Mr. George Stubbs.—On the 8th ult., at St. Mark's Church, a service of Lenten Music was given by the choir, conducted by the Rev. W. Wale, with Mr. George Kennett (the Organist) at the organ. The selection included Mendelssohn's 43rd Psalm and unfinished Oratorio "Christus"; Bargiel's three-part Motet for equal voices, "The Lord is my Shepherd," sung by the boys of the choir; Air, "Sing ye praise," sung by Mr. E. Bloomfield, of the Parish Church choir; and Mozart's Motet for bass voice and chorus, "Ne pulvis et cinis."

LEYTONSTONE.—The Choral Society concluded its twelfth season on the 5th ult., when the programme included selections from Mozart's Seventh Mass and part-songs and madrigals by eminent composers. Miss Ada Semmens, Mr. Thomas Kempton, and Mr. Whinney were the soloists, and Mr. J. W. Ulliyet conducted with his usual skill.

LUTTERWORTH.—On the 9th ult. the Musical Society conducted by Mr. W. Adkins gave an excellent performance of Handel's "Jephtha." The principals were Mrs. A. James, Mrs. W. H. Blunt, Miss F. Adcock, Mr. R. B. Babbington, and Mr. J. Smith; and the instrumental portion of the work was ably played by a small orchestra under the leadership of Mr. W. Bird.

MORPETH.—For many years it has been the custom to sing Stainer's "Crucifixion" in St. James's Church on Palm Sunday. This year that work has been changed for Gaul's "Passion," which was given on the 18th ult., under the direction of the Choirmaster, Mr. Nichol Wright. The work produced a very favourable impression. The baritone solos were sung by Mr. Nichol Wright. The chorus parts were well sustained, and "O consider this" was excellently rendered. The accompaniment was played on the organ by Mr. J. Brewis. Much satisfaction was given by this new departure, and the performance was repeated at evensong on Wednesday in Holy Week.

NEWCASTLE.—The second Invitation Concert this season of the Gateshead Choral Society took place in the Town Hall on the 13th ult., when the programme included

Sullivan's Festival Te Deum, Brahms's "Song of Destiny," and Hecht's "Charge of the Light Brigade," in all of which the choir fully sustained its reputation. Great success was also achieved by Madame Bertha Moore, who was the solo vocalist, and by the orchestra, led by Mr. J. H. Beers, in the first performance here of Mr. C. F. Lloyd's Concert-Overture in F. Mr. Thomas Wilkinson presided at the organ and Mr. J. M. Preston conducted with his usual skill.—On the 14th ult. Mr. Henschel's new Scottish Orchestra made a most successful *début* here in the Olympia Hall. The Concert included fine renderings of Beethoven's Fifth Symphony in C minor and the "Oberon" and "Tannhäuser" Overtures, Mr. M. Sons was heard in Mendelssohn's Violin Concerto, and Mrs. Henschel was the vocalist.—Mr. George Dodds has accepted the conductorship of the Clayton Orchestral Society.

READING.—Mr. J. C. B. Tirbutt gave an exhaustive and able Lecture, on the 5th ult., in the Town Hall, on "The History of Oratorio." Mr. Tirbutt traced in a lucid and interesting manner the development of oratorio from the mysteries, moralities, and miracle plays of the thirteenth and fourteenth centuries, and an admirable selection of vocal excerpts from some of the works referred to was effectively sung by Madame Isabel George, Miss Maude Gillett, Mr. C. A. Starkey, and Mr. W. G. House. The Lecture, which is one of a series in connection with the University Extension College, attracted a large audience.

RICHMOND.—One of the largest audiences which have assembled this session at the Athenaeum was attracted on February 28, when Miss Edith Nott Bower lectured upon the lyric music of Shakespeare's "Tempest." Miss Bower gave a graphic description of the limited instrumental means at the command of composers in the seventeenth century, and commented in an instructive manner upon the settings of the various songs in the "Tempest" by Robert Johnson, Purcell, Arne, Christopher Smith, Thomas Lindley, and T. Cooke. Musical illustrations, in which the lecturer took part, were admirably sung by Miss Neile Matthews, Miss Lilius Reddie, and Messrs. Webb, Chapman, and Sumpter. Mrs. Bordier acted as accompanist.

ROCHDALE.—One of the best Concerts recently given here took place in the Town Hall on the 17th ult., when the vocalists were Miss Kate Shields, Mrs. Dewes, Mr. Riley Walker, and Mr. W. Sweetman. Mr. J. Howarth contributed violin solos and Mr. C. G. Lewis acted as accompanist.

ROMFORD.—Stainer's cantata "The Crucifixion" was repeated in the Parish Church, on the 15th ult., before a large congregation. Messrs. Herbert Clinch (tenor) and J. W. Freeman (bass) sang the solos in a very effective manner.

RUNCORN.—In the presence of a large and appreciative audience the Tonic Sol-fa Choir concluded its ninth season, in the Public Hall, on February 28, by an excellent performance of Handel's "Jephtha." The principal vocalists were Miss Ada Lee, Miss Ravell, Mr. Tom Child, and Mr. A. S. Kinnell. Mr. F. Royle was Organist, Mr. J. W. Collinson, leader of the band, and Mr. John Holford, Conductor.

SCARBOROUGH.—A large congregation assembled in All Saints' Church on the 2nd ult., when Spohr's "Last Judgment" was given by the Choral Union, assisted by members of the church choir, under the conductorship of Mr. A. M. Richardson. The solos were effectively sung by Miss Emily Pattison, Miss Jennie Bentley, Mr. Robinson, and Mr. Hanson. A small orchestra, led by Mr. W. H. Cans, ably assisted Mr. F. Bentley, who presided at the organ.

SOUTH SHIELDS.—The Choral Society, assisted by Madame Bertha Moore, Mrs. Vinecombe, and Mr. Hirwen Jones, gave, on the 14th ult., in the Assembly Hall, an admirable performance of Mendelssohn's "Hymn of Praise." An orchestra of about forty performers was led by Mr. J. H. Beers, and Mr. Fairs conducted. The second part of the programme included Auber's Overture to "Masaniello," and an excellent selection of songs, the pianoforte accompaniments to which were effectively played by Miss A. Smith.

STRANRAER.—The Choral Union gave, on February 23, a Choral and Orchestral Concert in the New Town Hall, under the conductorship of Mr. J. G. Pearson, Organist of the Parish Church. A feature of the Concert was the first appearance of the Society's string orchestra, which in addition to accompanying the chorus, rendered very creditably Handel's "Samson," Hérold's "Zampa," and Foster's "Rob Roy" Overtures. The chorus was equally successful in Pattison's cantatas "The New Jerusalem" and "May Day." Some good songs were well sung, and on the whole the Concert was the best yet given by the Society. The principal vocalists were the Misses Easton, Wither, Marchbanks, Young, Southerland, M. Horner, and Holding; and Messrs. May, O'Keefe, Weir, Douglas, Smith, and Baird.

TAUNTON.—The Taunton Madrigal Society gave its annual Ladies' Night on Shrove Tuesday, when the Assembly Room was filled by an appreciative audience. The part-music was most artistically rendered, two pieces being redemanded, and Miss Cheetham's and Mr. Douglas Powell's solos greatly enjoyed. The President of the Society, F. H. Cheetham, Esq., J.P., assisted at the pianoforte, and Dr. Albert Ham conducted, as usual.

THRAPSTON.—The Nonconformist Choral Union, under the conductorship of Mr. N. Smith, jun., performed, on the 12th ult., in the Temperance Hall, Mr. George Shinn's new Oratorio "Lazarus of Bethany." The soloists were Mrs. Bye, Mrs. L. Hutchen, Mr. Edwin Smith, and Mr. F. C. Robinson; and the chorus and orchestra, the latter led by Mr. J. W. Randall, numbered sixty executants.

TRENT.—On the 15th ult. Mr. George H. Fox gave his third public Organ Recital in Trent College. The programme was chiefly drawn from the compositions of the best French organ writers, and was effectively varied by violin solos by Mr. A. N. Peat.

TUNBRIDGE WELLS.—In connection with the Palm Sunday services at St. Augustine's Catholic Church, an impressive performance of Beethoven's Mass in C was given by the choir at the High Mass, the offertory piece being an arrangement by Mr. Formes of a Quartet of Spohr's. In the evening an effective rendering of Rossini's "Stabat Mater" was given, the solos, as in the Mass, being taken by Madame Lonsdale Barrett, Miss Florence Croft, Mr. J. G. Blanchard, Mr. Donovan, and Mr. Conrad Formes. Mendelssohn's *Magnificat*, Webbe's "Ave Regina," and Palestrina's "Pueri" were also sung incidentally during the services. Miss Elliott presided on each occasion most ably at the organ.

WALLINGTON.—For its second Concert this season the executive of the Musical Association selected Sterndale Bennett's Oratorio "The Woman of Samaria," which received an admirable interpretation on the 15th ult., in the Parish Hall, under the conductorship of Mr. G. F. Bruce. Effective renderings of the solos were given by Miss Janie Bridges, Miss Violet Hoole, Mr. J. G. Langton, and Mr. E. Phillips. The first-named artist was subsequently the soloist in Mendelssohn's "Hear my prayer," which, together with several songs—one of which was sung by Mrs. J. A. Smith—and a violin solo played by Miss Mendham, formed the second half of the programme. Efficient assistance was rendered by a small orchestra, and Mr. E. W. Grocock presided at the pianoforte with great skill and artistic judgment.

WEST BRIDGFORD.—The third Concert of the season by the Choral Society took place in the new Pavilion, Trent Bridge Ground, on the 8th ult., when the principal work performed was Bennett's "May Queen." The solos were effectively sung by Mrs. Pemberton, Miss Hancock, Mr. W. E. Bass, and Mr. F. Kirk, and the choruses sung in a manner which reflected great credit on Mr. J. S. Derbyshire, the Conductor of the Society. The accompaniments were ably played by Miss Pemberton on the pianoforte and Mr. W. Stevenson on an American organ.

WHITBY.—On February 28 Mr. T. J. Hoggett gave an interesting and instructive Lecture on "Schumann," before the members and friends of the Congregational Literary

DURING THE LAST MONTH.

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April 26, 5 p.m.—"History of the Glee and Glee Singing." Dr. F. J. Karn.

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Mr. Hanforth, Mus.B., Organist of Sheffield Parish Church, says: "It is a capital system. I have given my boys one good dose already—a class of about thirty. From the avidity with which it was swallowed I believe it will prove a popular medicine. This morning I found them busily conducting a class among themselves."

Dr. Sawyer speaks in high terms of the "Gestures," which he has introduced in his various Choirs and Classes.

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OPINIONS OF THE PRESS.

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No little amusement was created last evening by the spectacle of a number of Dr. Bridge's choristers crossing the platform with measured tread while enunciating the notes of the scale in any key desired. All the "Gestures" were duly illustrated in this way, and their simplicity was thus effectually brought home to the minds of the audience. . . . Dr. Bridge's "Gestures" will facilitate the learning of the "rudiments" by young pupils.

STANDARD.

Dr. Bridge afterwards proceeded to put near a score of choristers from Westminster Abbey through musical gestures—twenty-three in all—and with their assistance he abundantly demonstrated his simple but effective method.

DAILY NEWS.

Professor Bridge, organist of Westminster Abbey, has just written for Novello's "Music Primers" an interesting account of how the Abbey choirboys are taught in class by means of "Musical Gestures." The shapes of notes and the rests are shown by various positions of the fingers and arms, the tones and semitones by steps and half steps, and so forth, there being twenty-three "Gestures," each illustrated by the picture of an Abbey boy in the act of performing it. At Westminster Abbey the juniors have long practised the rudiments by means of this ingenious device, and Professor Bridge enthusiastically declares the boys prefer the music game to cricket. He is now publishing the book mainly for use in the nursery, for school classes, and for country choirs.

MORNING POST.

With the aid of the Westminster Choristers, who were in attendance, Dr. Bridge ran through the whole set of lessons, and the proficiency of the boys and the ingenious and amusing gestures and rhymes employed occasioned hearty applause and laughter. The whole time occupied by the lecture and the practical exposition of the method was only just over an hour.

DAILY CHRONICLE.

Judging from the illustrations, vocal and physical, shown by the choristers of Westminster Abbey, the invention should be of immense service to country choirmasters.

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The ingenious manual devices by which these highly-trained lads represented the duration of notes and their position and the various written signs of music, beat time double, triple, and quadruple, sang and stepped the scales, and explained the meaning of the gestures, in their natural voices, and not in stupid monotone, were as novel as they were pleasing, and were evidently as much enjoyed by the boys as the spectators.

SUNDAY TIMES.

An expeditious method of learning the simpler rudiments of music by means of manual exercises. . . . Should be of much service in training country choirs.

FIGARO.

It is a very ingenious idea, and admirably suited for the nursery and also for training village church choirs and others.

MUSICAL NEWS.

The organist of Westminster Abbey has often something new to tell us, and as he is well provided with a set of chubby cherubs on whom experiments can be tried, we are not surprised at his putting forth a new means of teaching youngsters the signs in music. . . . At the end of the book are ten Vocal Exercises in rhyme, designed to impress upon beginners the rudiments of music. These are most cleverly constructed, and we advise choirmasters to get the book and make use of them.

YORKSHIRE POST.

Dr. Bridge's system may be described as a sort of musical drill, in which the scholars' gestures are ingeniously contrived to represent the various symbols used to express notes, clefs, rests, &c. In addition to this, some vocal exercises, entitled "Rudiments in Rhyme," are well calculated to "impress upon beginners the rudiments of music, while exercising at the same time their voices."

LEEDS MERCURY.

A portion of the Abbey Soprano Choir illustrated vocally the novel but simple scheme of Professor Bridge, and the proceedings, held in the City of London School, were followed with considerable interest by a crowded audience.

GLASGOW HERALD.

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IF YE LOVE ME

ANTHEM FOR WHITSUNTIDE

COMPOSED BY

St. John xiv. 15—18.

HERBERT W. WAREING

Price Threepence.

MUS. DOC., CANTAB.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Andantino.

SOPRANO.
If ye love Me, keep My com-mand-ments. And I will pray the

ALTC.
If ye love Me, keep My com-mand-ments. And I will pray the

TENOR.
If ye love Me, keep My com-mand-ments. And I will pray the

BASS.
If ye love Me, keep My com-mand-ments. And I will pray the

ORGAN.
p Sw. *mf Gt. Diaps.*

dolce.
Fa - ther, and He shall give you an - o - ther Com-fort-er, that He may a - bide with

dolce.
Fa - ther, He shall give you an - o - ther Com-fort-er, that He

dolce.
Fa - ther, He shall give you an - o - ther Com-fort-er, that He

dolce.
Fa - ther, He shall give you an - o - ther Com-fort-er, that He

Melody, Clar. (Ch.)
dolce.
pp Sw.

you, a-bide with you for ev - er, I will

may a-bide with you, may a-bide with you, I will

may a-bide with you, may a-bide with you, I will

may a-bide with you, may a-bide with you, I will

Gt. Diaps.

pray the Fa-ther, and He shall give you an - o - ther Com - fort - er,

pray the Fa-ther, and He shall give you an - o - ther Com - fort - er,

pray the Fa-ther, and He shall give you an - o - ther Com - fort - er,

pray the Fa-ther, and He shall give you an - o - ther Com - fort - er,

rall. a tempo.

ppp e - ven the Spi - rit, the Spi - rit of truth.

ppp e - ven the Spi - rit, the Spi - rit of truth.

ppp e - ven the Spi - rit, the Spi - rit of truth.

ppp e - ven the Spi - rit, the Spi - rit of truth.

rall. a tempo.

ppp Ch. (Diaps. only). *Voices alone.* *mf* Ch. Clarinet or Bassoon.

mf
I

Sw. Vox Angelica.
pp
Gt. Diaps.
Gt. Diaps.
Ped.

mf
I will come, . . will come to you,
will not leave you com-fort-less, I . . will come . . to . . you,
mf
I will . . not leave . . you . . com - - fort - less, I
mf
I will not leave you com - fort - less, com - - fort - less, I will not

mf
I . . will come, . . I will come to you. Yet a
mf
I will come, will . . come to . . you. Yet a
will not, will not . . leave you com - - fort - less. Yet a
leave . . you com - fort - less, I will . . come to you.
Ch. Diaps. & Print.

pp
I will pray the Fa - ther, and He shall give you an - o - ther Com-fort-er, that

pp
I will pray the Fa - ther, He shall give you an - o - ther Com-fort-er, that

pp
I will pray the Fa - ther, He shall give you an - o - ther Com-fort-er, that

pp
I will pray the Fa - ther, He shall give you an - o - ther Com-fort-er, that

Ch.
Sw.

mf
He may a - bide with you, abide with you for ev - er, I will

mf
He . . . may a-bide with you, may . . . abide with you, I will

mf
He . . . may a-bide with you, may . . . abide with you, I will

mf
He . . . may a-bide with you, may . . . abide with you, I will

Solo Stop for Melody.

with Oboe.
*Gt. Diaps.
de l'Princ.*

pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,

pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,

pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,

pray the Fa - ther, and He shall give you an - o - - ther Com - fort - er,

ppp *rall.* *a tempo.*
e - ven the Spi - rit, the Spi - rit of truth,

ppp *rall.* *a tempo.*
e - ven the Spi - rit, the Spi - rit of truth,

ppp *rall.* *a tempo.*
e - ven the Spi - rit, the Spi - rit of truth,

ppp *rall.* *a tempo.*
e - ven the Spi - rit, the Spi - rit of truth,

ppp Ch. Diaps. only. *Voices alone.* *a tempo. Sw. with Oboe.*
rall.

slower. *ppp* *rall.*
e - ven the Spi - rit of truth, e - ven the Spi - rit of truth, of truth.

slower. *ppp* *rall.*
e - ven the Spi - rit of truth, e - ven the Spi - rit of truth, of truth.

slower. *ppp* *rall.*
e - ven the Spi - rit of truth, e - ven the Spi - rit of truth, of truth.

slower. *ppp* *rall.*
e - ven the Spi - rit of truth, e - ven the Spi - rit of truth, of truth.

ppp *slower.* *rall.*
e - ven the Spi - rit of truth, e - ven the Spi - rit of truth, of truth.

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 164. Rejoice in the Lord F. R. Statham 6d.
 200. Rejoice in the Lord G. C. Martin 6d.
 258. Rejoice in the Lord J. Redford 3d.
 371. Rejoice in the Lord Philip Armes 6d.
 272. Rejoice, O ye righteous Rheinberger 3d.
 338. Remember now... Dr. Steggall 4d.
 336. Rend your heart J. Clippendale 3d.
 170. Save, Lord, and hear us Dr. Hayes 6d.
 287. Save me, O God... J. L. Hopkins 3d.
 85. Say where is He born Mendelssohn 6d.
 139. Seek ye the Lord Hague Kinsey 3d.
 189. Seek ye the Lord Dr. J. V. Roberts 3d.
 250. Sing aloud with gladness S. Wesley
 Exultate Deo 6d.
 185. Sing a song of praise J. Stainer 3d.
 185*. Ditto (Welsh words) 3c.
 238. Sing joyfully unto God W. Byrd 4d.
 365. Sing, O daughter of Zion
 Dr. Wm. Rea 4d.
 291. Sing, O heavens A. C. Mackenzie 6d.
 369. Sing, O heavens T. T. Trimmell 6d.
 169. Sing praises to the Lord Dr. Croft 6d.
 36. Sing praises unto the Lord Gounod 6d.
 167. Sing to the Lord... Henry Smart 1s.
 99. Sing to the Lord... Mendelssohn 1s.
 410. Sing we merrily... E. V. Hall 4d.
 68. Stand up and bless the Lord Goss 4d.
 426. Sing of my soul... R. Dunstan 4d.
 297. Teach me, O Lord John W. Gritton 4d.
 194. The blessing of the Lord
 Mackenzie 3d.
 421. The day is past and over
 J. C. Marks, jun. 3d.
 279. The earth is the Lord's Trimmell 4d.
 280. The eyes of all... Orlando Gibbons 4d.
 283. The First Christmas J. Barnby 4d.
 214. The fool hath said Sir W. Bennett 4d.
 271. The fool within his heart
 hath spoken J. Rheinberger 3d.
 413. The fast'ring earth, the genial
 showers... J. L. Hopkins 3d.
 177. The glory of the Lord... Sir J. Goss 6d.
 245. The God of Jeshurun... Sir J. Goss 6d.
 299. The hills stand about Jerusalem
 G. Gardner 4d.
 313. The King shall rejoice
 Sir R. P. Stewart 6d.
 193. The Lord gave, and the Lord
 taketh away A. C. Mackenzie 2d.
 270. The Lord give ear J. Rheinberger 3d.
 312. The Lord hath been E. T. Chipp 3d.
 163. The Lord hath done... H. Smart 2d.
 224. The Lord hear thee J. Barkworth 2d.
 248. The Lord is in His
 holy temple Dr. G. Saunders 3d.
 10. The Lord is great... W. T. Best 3d.
 83. The Lord is King Henry Gadsby 3d.
 41. The Lord is King T. T. Trimmell 4d.
 367. The Lord is King... H. J. King 3d.
 39. The Lord is loving Dr. Garrett 3d.
 50. The Lord is my light Dr. H. Hiles 3d.
 407. The Lord is my light C. W. Jordan 3d.
 152. The Lord is my shepherd J. Shaw 4d.
 67. The Lord is my shepherd Schubert 6d.
 305. Ditto C. V. Stanford 6d.
 243. The Lord is my strength Sir J. Goss 6d.
 398. The Lord is my strength
 S. Coleridge-Taylor 3d.
 422. The Lord is risen G. M. Garrett 3d.
 304. The Lord preserveth... Armes 6d.
 84. The Lord that made J. Turle 6d.
 112. The Lord will comfort... Dr. Hiles 6d.
 86. The morning stars... J. Stainer 6d.
 174. The righteous live... J. Stainer 6d.
 255. The righteous living Mendelssohn 4d.
 155. The righteous shall flourish Calkin 4d.
 140. The souls of the righteous Nares 3d.
 249. Ditto Myles B. Foster 3d.
 285. Ditto Rev. H. H. Woodward 3d.
 294. Ditto Wm. Rea 6d.
 360. The strong foundations of the
 earth F. Brandeis 2d.
 19. Therefore with angels V. Novelli 4d.
 31. The wilderness... Sir John Goss 3d.
 170. The wilderness... S. S. Wesley 8d.
 302. There is no condemnation
 H. S. Irons 3d.
 85. There shall a Star... Mendelssohn 6d.
 253. There was a marriage J. Stainer 3d.
 414. There was war in heaven
 W. A. C. Cruickshank 3d.
 324. There were shepherds C. Vincent 3d.
 447. Ditto H. W. Wareing 3d.
 93. These are they which came Dyke 4d.
 157. They that go down T. Attwood 4d.
 432. They that sow in tears
 A. W. Bateson 3d.
 221. Think, good Jesu... Mozart 6d.
 359. Think not that they are best alone
 F. Brandeis 2d.
 161. This is the day... S. C. Cooke 4d.
 327. This is the day Rev. E. V. Hall 4d.
 13. This is the day... John Sewall 2d.
 4. This is the day... J. Turle 3d.
 265. Thou Judge of quick and dead Wesley 6d.
 259. Thou, Lord, art merciful Mozart
 Misericordia Domini 6d.
 62. Thou, O God, art praised S. Wesley 3d.
 281. Ditto Sir R. Stewart 4d.
 354. Thou, O God, art praised in Zion
 Rev. E. V. Hall 3d.
 191. Thou visitest the earth Calcott 2d.
 244. Thou visitest the earth J. B. Calkin 4d.
 72. Thou wilt keep him Dr. Gauntlett 3d.
 107. Thou wilt keep him... S. S. Wesley 3d.
 276. Thou wilt keep him C. L. Williams 2d.
 216. Thus saith the Lord Dr. Garrett 6d.
 320. Thy mercy, O Lord E. J. Hopkins 6d.
 441. Thy mercy, O Lord G. Garrett 6d.
 363. To bless Thy chosen race
 F. Brandeis 2d.
 322. To Thee, O Lord C. L. Williams 2d.
 443. Try me, O God A. D. Culley 2d.
 275. Turn Thy face... Dr. Steggall 4d.
 160. Unto Thee have I cried Sir G. Elvey 3d.
 186. Wash me thoroughly S. S. Wesley 3d.
 386. We beseech Thee, O Lord
 John E. West 2d.
 76. We give Thee thanks... Macfarren 3d.
 74. We have heard Sir A. Sullivan 6d.
 387. We shall not hunger nor thirst
 A. C. Mackenzie 3d.
 127. We will rejoice... Dr. Croft 4d.
 57. What are these... J. Stainer 3d.
 235. Whatsoever is born of God Oakley 3d.
 337. When God of old Rev. E. V. Hall 3d.
 372. When the Lord turned E. Prout 6d.
 69. Wherever shall... Sir G. Elvey 6d.
 26. Ditto... Dr. H. Hiles 3d.
 175. While the earth remaineth Dr. Hep 4d.
 361. While with ceaseless course the
 sun... F. Brandeis 2d.
 264. Who is like unto Thee A. Sullivan 6d.
 417. Who is this? Fred. Kayner 2d.
 115. Who is this that cometh Dr. Arnold 4d.
 181. Whoso dwelleth... G. C. Martin 4d.
 269. Why assemble the
 heathen J. Rheinberger 3d.
 23. Why rage fiercely... Mendelssohn 6d.
 218. Why seek ye the living Alexander 3d.
 423. Why seek ye the living F. Peel 4d.
 22. With angels... J. L. Hopkins 3d.
 22. Word of God incarnate... Gounod 3d.
 352. Ye shall go out with joy J. Barnby 4d.
 (To be continued.)

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